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HORROR

HALLS OF

ISSUE 27 60p \$2.00

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ALSO THIS ISSUE

BRIDES OF DRACULA

--fold in comics

SPECIAL BLDD HUNTERS EDITION

featuring

JAWS 3-D

THE NIGHT STALKER





BLOOD HUNTERS!

For speed, double the horror film is the rule for blood. Whether it is the images on the screen or the horror in the night with blood on the tongue, the horror is in the eye of the viewer. Blood is the most popular press, the greatest punishment for an end...

...and you will be the first to see it. Blood is the most popular press, the greatest punishment for an end... But in the end, it is the most popular press, the greatest punishment for an end...

But in the end, it is the most popular press, the greatest punishment for an end... But in the end, it is the most popular press, the greatest punishment for an end...

But in the end, it is the most popular press, the greatest punishment for an end... But in the end, it is the most popular press, the greatest punishment for an end...

information of your life. Use it as a checklist of time, you are now, make the time you have to look out for your life, and you will be a vampire. The vampire is the most popular press, the greatest punishment for an end...

But in the end, it is the most popular press, the greatest punishment for an end... But in the end, it is the most popular press, the greatest punishment for an end...

But in the end, it is the most popular press, the greatest punishment for an end... But in the end, it is the most popular press, the greatest punishment for an end...

But in the end, it is the most popular press, the greatest punishment for an end... But in the end, it is the most popular press, the greatest punishment for an end...

Chris Rock

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Vol 3 No 3

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Tony Crawley rounds up the world's horror film news with an up-to-the-minute account of **Geek Magnet Bingo** and much more in his Media Macabre. Anthony Tate, our LA correspondent ("Just the facts, just gimme the facts"), scours the California streets for his **Hollywood Hotline**; and dependable editor Dave Reeder changes his book review column title to Reeder's Writs.

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The much-missed history of Hammer Films by Bob Sheridan returns this issue, picking up the story from **The Secret of Blood Island** and leading us to the end of 1966 and **One Million Years B.C.** Now a regular feature again in **HoH**.

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Can regular columnist Ramsey Campbell have anything more to say about graphic horror and censorship? Does **Dracula** have fangs? Once more, Ramsey provides the disturbing carnival content of this issue's **HoH**. Do you agree with him or not? Post Mortem awaits your comments.

MEDIA MACABRE

by
Tony Crawley

DEAD & ALIVE

The idiotic fight goes on between George Romero's people and Tobe Hooper's producer about the title of Tobe's new horror movie, penned by *Alien's* Dan O'Bannon. Or I suppose one should now say, by Dan-Dan-The-Blue-Thunder-Man. The film, as you might recall, is, or was, to be called *Return of the Living Dead*.

The title issue is idiotic not because George shouldn't guard his — and our — rights in the rip-off matter, but because no producer worth his savvy should even think of making a film with the kind of title that immediately signifies all that he's not nearly providing. To avoid wasting too much ingrat or money in the matter, Romero's partner and producer Richard P. Rubenstein, simply complained to the title registration department of the Motion Picture Producers Association of America and they've ordered producer Tom Fox to lay off and re-name his film. He tried, at first, to get around that by calling his project, *Living Dead: Return of the Living Dead: Big deal!* Now I hear he's backed. Or, in America and Hemdale in Britain, have settled for *Return of the Dead*.

There's been so much fuss about the title, one has almost forgotten it's in 3-D. It's also due in the legal dimension, soon. Tom Fox insists he'll go to court in America to win the right to call the film by its original name, no matter how confusing that may be. As for the rest of the world, the original title sticks. The MPAA ruling does not apply outside the USA. Just remember you have been warned. Tobe Hooper is not giving us what you think he is from his title. George Romero gives us that — and his final part of his *Living Dead* trilogy will be playing us in a couple of years. He's got some other projects to get off the ground first. Like *Creepshow II*, which he's writing, based on more Steve King tales (someone else will direct) and George's big dream, his own definitive movie version of... *Frankenstein*.

LEGAL ZONE

John Landis has been charged with involuntary manslaughter in connection with the three deaths on his *Taughtlight Zone* set last year. It only took eleven months exactly for criminal charges to be filed. Also indicted with Landis are his associate producer, George Folsey Jr., unit production manager Dan Ailingham, special effects co-ordinator Paul Stewart, and Dorey Wingo, pilot of the helicopter which crashed, killing actor Vic Morrow and two Vietnamese child extras beneath it. The five men have all pleaded not guilty and are free on bail awaiting the trial. If found guilty, they could be put away for as much as five years — as in Landis' case. Few Hollywooders feel it will come to that. We'll see. When the case gets to court, in another eleven months, perhaps?

SPIEL ZONE

The films' producer, Steven Spielberg, has not been — and is not likely to be — indicted in the case. He is, however, named along with Landis and almost everyone and every company (from the film to chopper firm) concerned with the making of the anthology, in the three wrongful death laws being brought by the parents of the dead children and Vic Morrow's two daughters. Spielberg,

meanwhile, has won in another suit, alleging *E.T.* was ripped off from a woman's play about a friendly alien visitor to earth. Lisa Marie Litchfield's case has been thrown out of court — along with her plea for \$750 million damages.

Note: the parents of the killed Vietnamese girl are seeking \$200 million damages only. As I've said somewhere else — in a book, I think, plug, plug — story lines are apparently deemed more valuable than human life in Film City and its legal environs.

GREAT STUFF!

And now the good news. Lewis Teague's film of Steven King's *Cujo* is... terrific! All you'd ever want and hope it to be and then some. It is, so far (and there are... what... three or four more to come this year!), quite the finest film version of a King novel since De Palma's *Carrie*. And as that particular flick is quite a nostalgic one for Dee and me, he'll know the full import of my praise. The new movie opened first in France (so now you know why I live there) and while it might never make a fortune (who can tell what'll go in movies anymore!), it's one of the best films, genre or otherwise, that's come my way this year. Any horror flick that can make me jump (just the once), has to be good.

Obviously, the book is out, even changed a bit — mainly at the end. But again, you really wouldn't want it any other way. If Superdraws can turn the world around to save Lois Lane, why can't screeners, Don Carlos Dunaway and Lauren Cerner, cool out King's over heavy punishment for an adulterous wife? Particularly as Dee Wallace is the lovely lady concerned. You know Dee, of course from *The Howling* and as Elbert's Ma in *E.T.* Well, she's never looked lovelier, acted better (or more probably in one sublime passage) and she carries the whole movie. She does not, though, consider it a horror film — "it's more of a psychological drama".

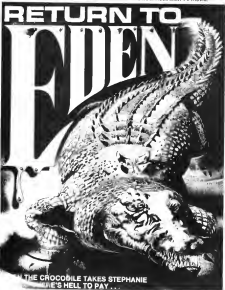
Her hubby, Christopher Stone, is not far away as per usual. He co-starred with her in Dante's sweet/wolf wonderment, plus several TV works. For once, he's not her husband. He's the nasty spurned lover making a mess of the Trenton household, while Pa's away trying to lick the problems of his breakfast cereal professor character now that the flakes are giving munchers more than heartburn. While poor Dee and young Tad are dehydrating like crazy in a battery-less Pinto car being attacked by a rabid St. Bernard, Charles Bernstein's music finds the easy way out and takes a similar big bite out of John Williams' themes for *Brave in Java*.

But that's my only complaint. Lewis Teague, who came up the hard way (he sent Roger Corman, and assisting directors like George Roy Hill, Ivan Kershner and Sam Fuller) before having a hit with the tiny-budget *Alligator* (1980), comes of age with *Cujo*. From here on, he's in the big, well, the bigger league. Supporting work from *Cujo's* first victims, Mills Watson and, particularly, Ed Lauter, is excellent, matching the unbelievable tricks. Karl Lewis Muller managed with his five dog stars, *Sully* best and a rabbit, come to that. Young Tad is fine, too. Almost too good-looking. Yeah, but then look at his Mel For a six-year-old, Denny Pentacro, manages his problems of hunger, thirst, breathing, living and peeing extra-

Possibly one of Britain's most prolific film critics, Tony Crawley has been reviewing films since his career began on a provincial newspaper. He has also edited such film magazines as Cinema X and Premiere. His books include The Films of Sophia Loren, Babe: The Films of Brigitte Bardot and the Stephen Spielberg Story. It can almost be said that if it doesn't have emanated by Tony, it isn't a film magazine!



(Above) Dee Wallace comes to grips with Cujo in Lewis Teague's film of the Steven King blockbuster. (Below) Pre-production art for the 6-hour Australian TV movie.



ordinarily well. I rather doubt he'll ever stop, stop and put a dog again in his entire life. Me neither.

Ironically, some of the film was shot in Santa Rosa, home of the finest posch in canine history. Snoopy.

LOTS A BITE

An unlikely marriage between Australia and Hollywood is resulting in a six-hour tele-horror trip called *Return to Eden*. Like the London-Brighton rally, it's packed full of old crocs. The kind that have you gnashing your own teeth as they crash thru.

The companies behind the mini-series — being made ready in three two-hour installments, or if the Beeb want to drag it out, six one-hour — are McElroy and McElroy of New South Wales, the producers of most of Peter Weir's films, like *The Year of Living Dangerously* — and Hanna-Barbera, the L.A. home of *The Flintstones* and the rest. Media marriages aren't made in heaven. They're made in banks.

ZONERS

Latest 'in' boast among Hollywoodians is "Yeah, sure I was in *Twilight Zone*." They stop there, for a beat or two (depending on their ability with brimings) and then go on. "The TV series, not the movie, right?" Young Jeffrey Byron, star of the 3-D *Metastorm*, or *Son of Mad Max* movie, recalls being in the last show of the Rod Serling series, *The Bewitcher* 'Pool' (1964). Now the star and director of a Universal tele-movie, released straight into cinemas instead, *Nightmares*, are pulling the same line in publicity chatter.

Veronica Cartwright, star of both *Alien* (1979) and the second *Invasion of the Body snatchers* (1978), appeared in the series (like Byron) as a kiddie in the early '60s. Her *Nightmares* director, Joseph Sargent, was in the first season. Not as a director. Nor as a writer. Not even as an actor. He was the stunt-double employed for George Grizzard in Robert Prentiss Jim's script, *The Chaser*.

Among others who can boast about their Zonal days, of course, are Reddy McDowell, Jews Mayor Murray Hamilton, *Psyche*'s Vera Miles, Jack Warden, Keenan Wynn, Cliff Robertson, Mickey Rooney, Wilkie Shatner, Dennis Weaver, Lee Marvin, Lee Van Cleef, Bill Bixby, Jack Klugman, Hazel Court, Telly Savalas, Julie Newmar. I'm sorry I mean, Newmar. Wilfred Hyde White, Richard Donner, Robert Redford and (he doesn't boast about anything, although he'd have more reason to than most) Robert Duval.

CANNES '83

Apart from a midnight screaming of Tony Scott's blood-donor commercial, *The Hunger*, nothing much to report on from our kinda scene, from the sad'n'sorry Cannes festival this year. Even then, the screams came from the blockbuster crowd outside the theatre, trying to force its way inside the new Palais building, by now known the world over as The Bunker. I gave up the fight, went for a drink and caught the film in peace and quiet in Paris later. (Boring, very boring, right. Tony is not Ridley, or then again, maybe he is?)

Horror, therefore, took a back seat at the festival and market screens. Nothing could match the horror of the Bunker,



(Above) Director Michael Mann confers on the set of *The Keep* with actor Jürgen Prochnow. (Central) French Autumn horror hit *Horrible* was once the more apt 1981 *Altered*. (Below) A small teaser of the latest *Everett* horror movie.



designed to frustrate Press and film-makers at every turn. Jerry Lewis was late for a press conference, because his left got stuck (Jaweeesul! Imagines being stuck in a lift with Jerry Lewis and his ego. You could go blind, as in rage, that way).

A whole bunch of genre-makers popped in and out of town. They didn't show any films. Or not new films. *Evil Dead* was back for a second year. They just talked about new films, instead! Half of which, hopefully, will never win the funds required to make 'em. I mean, I found the *Maniac* director, Bill Lustig, holding forth on film at one beach party. I took that as my cue to leave, I didn't even make my excuses! What Bill Lustig can tell us about filmmaking can be written in the space occupied by this page's number.

DUTCH TREAT

In the end, it was a Dutchman, Dick Maas, who showed them all how 95 minute movie called *The Lift* is a crackin' marvel! The lift in question kills people it does not like. The people trapped with Jerry L., in the Bunker's lift, must know the feeling. The Dutch film is coming here, soon, by the way. *Highly recommended.*

RIP-OFFS GALORE

Even Italy, which used to be the last bastion of horror films, during all the lulls in such traffic from either Britain or America, has turned cold on our genre. They're all into *Mad Max* rips - and female *Conans* (There's no *Mad Max*ine due yet, which seems a shame). Even Lucio Fulci has got the *Max* habit. I hope it suits him. If not, he could always try a little number in tulle... By my reckoning the last Fulci horror is *Paura Nella Città dei Morti Viventi*. I use the original Italian not to cause a flood of new members at Berlitz, but simply because it's difficult to pinpoint the movie any other way. The Yanks call it *The Gates of Hell*. Before that, it's either been released, announced, reviewed, pressed, murdered, applauded or hissed as *The Fear*, *Fear in the City of the Living Dead* (which is the Italian title in English), *City of the Living Dead*, or *Twilight of the Dead*. It is, in a manner of speaking, a case of where you see 'em.

Anyway, it's the Fulci 1980 effort with Christopher George (*Mr Wooden* of all those relentless tele-flickers), Celine MacColl, Janet Agren and the guy whose name always has me suddenly typing most slowly: Venantino Venantini... a before I, but not after see... whatever, it's little more than a rehash (as opposed to a reworking) of John L. Mosley's British film *City of the Dead*, or again, if you so prefer, *Horror Hotel*, which starred Christopher Lee, Patricia Jessel and Bette St John. Those names alone place it, easily, and exactly, in 1960.

Fulci now sets the tale in America From New York to Dunwich, yeah, H.P. Lovecraft's mythical Dunwich. Though there's very little of the true H.P. sauce that is credited or to be loved here. No wonder Fulci is not into things like 2893.

The Fighter Centurions plus Rome 21st Century. Ben-Hur vs. Spartacus might be good if that was Heston at 60 vs Douglas at 67, huh! and something about ET's Desaster!

ODDS & SODS

Godella is coming back in animation form. With an epic-sized budget, though... Anyone want to form a Meg Tilley Fan Club? No, I didn't think so. Where did Universal dig her up from for *Psycho II*?... Jamie Lee Curtis looks like moving out of the shock-horror genre for good with *My Love Letters*. Joe (Maniac) Spinell's *The Last Horror Film* looks like it is, Caroline Munro's too! is now called *Fantastic across the Big Pond*... Disney's *Something Wicked This Way Comes* by Ray Bradbury is yet another Disney flop... Doesn't seem to hurt its director, our own Jack Clayton. He's working on Burt Reynolds' new film... Sybil Danning didn't get *Shogun*, *The Jungle Goddess*, Tanya Roberts did *Sybil*'s making something called *Junior Warriors* instead. Not quite the same thing, Syb... John Guillermin's directing Tanya's movie, by the way. Of course, you remember her *The Last Charlie's Angel*, and a real treat in *The Beastmaster*... John Carpenter might yet make *Firestarter*,... after all the rugs being pulled from under him at Universal, Dino De Laurentis owns it and he liked John, thing or no thing...

ROUGH TOWELLING

Most pious (American) film gimmick of the year? The Bones Motel towels given away at the *Psycho II* media screenings in New York. Unfortunately they ran out of them and lots of Pease types absolutely fumed. Maybe that's why *Newsweek's* Jack Kroll, just back from the pits called Cannes, commented they'd "come in handy for wiping away tears of anger at this belated, 20th-rate 'sequel'... You don't have to be a Hitchcock idolater to see that this dumb, dull, plodding, pseudo-camp bore is a callous, commercial parasite."

We'll know when Kroll reviews *Merry Christmas*, Mr. Lawrence if he got one of the terrific 'Oshima gang' tee-shirts in Cannes. I didn't! I still like the film, though. Oshima's that is, not the other one... *Thelma*.

PSYCHO SHOCK I

Biggest shock about her shower-stabbing turning up again (out) in *Psycho II* for Janet Leigh was when the producer called her up to make a deal using the 1960 footage. "I have Mr Bernard Schwartz for you," said the Universal operator.

And that, of course is the real name of Janet's first husband - and daughter Jamie Lee's father... Tony Curtis.

PSYCHO SHOCK II

Interesting that credit at the end of *Psycho II*. The producers wish to acknowledge their debt to Sir Alfred Hitchcock... I wonder when they're going to pay up. Certainly didn't writ that price of junk-film.



PSYCHO SHOCK III

Well, not really a shock at all. I mean, what did we expect? So director Richard Franklin knew and once worked with Hitch (on *Tape*, 1969). So did producer Hilton Green, in the tele-Hitch days, plus *The Birds*, *Marnie* and the final Hitch film, *Family Plot*.

Now comes, then, they hired the co-writer of the unspeakable *Class of 1984*? I mean you don't hire the *Crossroads* scribes to adapt *Hemlock*, do you?

KENNY EVEREADY

Vincent Price is playing *The Sinister Man* in his latest British assignment—after his *Price of Fear* radio series for the BBC. The role sounds about right. The film is called *Bloodbath at the House of Death*. That's about right too, for the top star is the Conservative Party's clown jester, Kenny Everett. His tele-scribes Ray Cameron and Barry Cryer came up with the script for the day-jay who's ever-ready to try and be a one-man Monty Py. Ray Cameron also directs with a cast including John Fortune, Sellers' mate Graham Stark and ex-Avenger Geralt Hunt. The leading lady is Pamela Stephenson, making up for *Superman* II.

Michael Foot and other Everett victims should note Ken's remark about the horror spoof, "It's all done in the best possible taste." That'll be the day...

STEEP KEEP

The final special effects work of the great British veteran, Wally Veivers, 85, will be seen in Michael Mann's Gothic war tale, *The Keep*. Wally died, in fact, before finishing all his work, which delayed the film's release and upped the \$12 million budget a little. His finale sounds a winner and quite unique in its twinning of real horror, World War II, and Gothic happenings. It's set in the summer of '41, just when Hitler's brood thought they had it made and the war won. Not so the Wehrmacht detachment housed in an old fortress in the Carpathian Mountains of Rumania. These troops wake up a supernatural whatnot that creates utter havoc, not to mention murder and mutilation in short, just the sort of language the Nazis understood real well.

Director Michael Mann, who made the badly released Jimmy Cagney thriller, *Thief*, collected a great crew on both sides of his British owners. *The Boat*'s Jürgen Prochnow changes uniforms as the Wehrmacht captain Scott Glenn, from Frankenhimer's *Challenge* (and the *Greystoke* writer Bob Towne's directing debut, *Personal Best*) is mysterious Gleason, who walks miles to battle the evil forces in *The Keep*. Then, there was dear old Wally, an ace of 73 movies from *Things To Come* (1936) to 2001, in charge of visual effects, with Nick Alder handling SFX, Nick Maley dealing with effects make-up and prosthetics made by Robert Keen. So see it!

TRAILER SHOW

Missing from the Cannes fest in recent

years has been the mini-fest arranged by one of the French papers—of trailers, just trailers. Old and new. Good, bad and thoroughly indifferent. With Hitchcock's *Psycho* trail still the best of 'em all, John Landis must have caught it one year. He's lately put together his own trailer fest for American television—and it's due out soon on videocassette. Coming soon, by name. (What else?). It's made up of Universal trailers, everything from their old Frankenstein and Draculas, plus Lon Chaney Sr.'s *Hunchback of Notre Dame* and *Phantom of the Opera* to the new *Thing*, *Cat People* and *Psycho II*. Jamie Lee Curtis—naturally—is the sparkling host. Her footage took a day to shoot. Trailer research and editing took three months and the whole package—an hour long—cost a mere \$100,000 to make. I hope some British video label picks it up, pronto. 'Cos Landis' producer Mick Garris is now compiling more genre specials on the making of *Pottergeist*, *The Thing* and (big flop so far) *Videodrome*. Sounds like a good package to pick up. How 'bout it, Der?

BATS IN THE BELFRY

In one of West Germany's few lighter movies, a film helmer called Helmar von Lutzelburg has turned out a Fatherland version of *Rocky Horror*. *The Fatal Night* is set in Rankenruh Castle, 21 years after the housekeeper killed the countess for having a baby with her son. The kid was abandoned in the forest. Now, sheltering inside the dusty portals from a right royal storm outside are a top pianist, a gossip columnist, a tragedian opera star who knows too much and a pop trio known as Betty Bisoult and The Kisses.

Richard O'Brien should love it. I much prefer the full German title—and the director's wit in billing the film in his ed. art as being in... 2-D!

BOWIE PROPHECY

David Bowie has been looking into the future—presumably after having been there in *The Hunger*. "In movies," he says, "dialogue will make a return. It's why science is so popular. People watch them to see the interaction between characters—not for any special effects." He happened to say—actually, write—that in Dallas. Maybe that's why...

French critic Michel Chion had a field day with *The Hunger*—a shoddy horror, said he. "Take a packet of cigarettes, some tame doves, a smoke bomb, a successful dress-maker, David Hamilton for aesthetics and Helmut Newton for ideas, shake them up and you get Tony Scott's *The Hunger*." Not far wrong, is he?

SUCKWEASAL MOUNTAIN BLUES

Beware! There's a film around called *Geek Meggot Bingo. Or: The Freak From Suckweasel Mountain*. And the best one-ey say of it is that yes, indeed, it's a bit of a geek. I'll, I'm sure (I hope) a spoof of every monster movie you ever saw, from *Frankenstein* to *Carpenter's*



(Above) Rocky Horror fans might enjoy this West German film (*The Fatal Night*) even if it is only in 2-D (Below) *Pottergeist*'s Jobeth Williams meets Vegas' Robert Urich in *Endangered Species*



Thing. But even that's being kind... Shot, shakily, in 16mm in Brooklyn, of all filmmaking centres, it has a certain Dr Frankenberry creating Frankeldehyde Man, who eventually does bloody battle with a bunch of sudowessels or vampires. Effects, by the guy playing the double-headed Mr Frankeldehyde, have their moments, if more off-screen than on. The whole thing lasts 73 allegedly campy minutes which is, for me, about 72.50 too long. But drunk or stoned on a weekend it could be (almost) fun. Particularly when, like leaving the dentist's chair, it's all over.

Then again who could really expect anything more than a *Weirdo* Films Production, directed by one Nick Zedd, with his main vampire lady doubling as his executive producer. She's called Donna Death.

So she should be.

Blatty's Back

And so is Kinderman - Lieut Kinderman, chief of the homicide division at the Georgetown Police Department, in Washington. You'll remember Kinderman. He tackled *The Exorcist* case - Now, ten years after the film version, author William Peter Blatty has brought him back for Legion, his latest novel which Blatty will, almost certainly want to direct himself as a movie. It's less supernatural and rather more Gothic. Real grisly, anyway. Georgetown is hit by a bunch of bizarre murders. Each corpse has the trademark - the right index finger is chopped off and an astrological sign carved into the other hand - of a mass killer, media-named Gemini. Thing is, Gemini had been killed in one of those heavy-duty police firestorm reads in San Francisco a dozen years back.

The slayings have rather more shocking touches than the bit with the hands. Two victims are priests. (Blatty always has it in for the clergy.) One is found decapitated inside his confessional - the other is discovered with his blood trailing away into a row of newly-placed jars. And then there's the newspaper-delivery led, paying for all those thuds at the front door when he flings his paper up the path, by being crucified on a pair of rowing oars, and with a crown of nails hammered right into his skull.

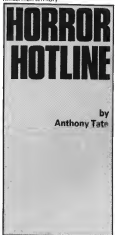
Told you it was grisly.

Question is, not who dunnet and why - and at times that all gets lost in a whole mish-mash of Blatty's 269-page, verbose response to *Monty*'s queries about the *Meaning of Life* - but who will play Kinderman next year? Lee J. Cobb, the perfect Jewish cop of *The Exorcist* film in 1973, died four (Italian) films and three years later. My money's on Rod Taylor. If, that is, Blatty the screenwriter can find himself all the excess philosophical baggage of Blatty the novelist.

... And Billy

Talking of *The Exorcist*, you may wonder what director William Friedkin is

up to these days. There's not been much of a dicky-bird about Billy since his *Wages of Fear* flop. Well, he's coming back, in a manner of speaking, with a comedy - *The Deal of the Century*. Difficult to be funny about arms sales but Friedkin's trying (yeah, as Hollywood knows, very trying) with Chevy Chase, Allen's Sigourney Weaver, Gregory Hines and Vince (Ben Casey) Edwards. It's all a long way from *Kindergarten* territory.



Greetings from the land of a thousand screams! A fairly quiet time just now so this time around I have a couple of reports of celebrity gatherings of interest to you fantasy freaks, some odds and ends of sense intent and a brief look at a big new movie

Academy Action

On Thursday June 30th this summer, California's Academy of Science-Fiction, Horror and Fantasy held their annual awards for excellence in these fields of endeavour. The show was hosted by David (American Werewolf) Naughton with the Saturn Awards being presented by such names (and non-names), as Susan George, Persis Khambatta (whom nobody recognised with hair!), George Takei and Lee Van Cleef. There are always some raised eyebrows over the winners (don't we all raise them especially high over the Oscars each year?) and this time was no exception.

Some of the major category winners included: Nicholas Meyer (Best Director for *Star Trek II*) which serves Spielberg right for acting like such a high and mighty jerk around town these days; John Williams (Best Music for *E.T.* -

what else); *Road Warrior*, better known to you as *Mad Max* (Best International Film); William Shatner (Best Actor for *Star Trek II*); Sendak Bergman (Best Actress for *Conan*); with major film awards going to *Pollergest* (Best Horror), *The Dark Crystal* (Best Fantasy) and *ET* (Best Science-Fiction).

The presentation left a lot to be desired though thanks to a musical interlude from a techno-rock group called *Arvin*. They prompted Sam (Flesh Gordon) Jones to comment: "This is enough to make you get off the wagon! Mind if I join you Sam."

Return Of The Bride

This has really been Elia Lanchester's year. Her autobiography, *Elia Lanchester Harrell*, is a fascinating account of her life in film and with Charles Laughton and she received TV exposure for the first time in a long while because of it. The Vista Theatre held a tribute for her back in May and she was a special Saturn Award for lifetime achievement. *The Bride of Frankenstein* did not die in Henry Frankenstein's hilltop laboratory; she is alive, well and living in Hollywood.

Golden Kong

This year marks the 50th anniversary of the one and only King Kong (Dino's KK never happened, surely?) and New York held a special King Kong Week to celebrate the occasion. There was an exhibition devoted to the big ape and a less than successful attempt at big-time publicity when a full-size inflated mock-up was attached to the top of the Empire State Building - seems I found the wind a bit much to contend with! Gee, it took all those planes to bring down the original (no - "twas Beauty killed the Beast" Your editor) but this one couldn't even cope with a bed case of wind!

Here in LA meanwhile, the world-famous Mann's (ex-Greumans') Chinese Theatre, where the original 1933 premiere was held, converted for one night only to its original appearance in honour of the King. A screening of the original movie was followed by a champagne reception attended by, amongst others, Leonard Nimoy, Ray Bradbury, Joe Dante, John Landis, Gene Roddenberry, Henry Winkler and (gasp!) Fay Wray. Nice to see Hollywood caring about its past once in a while.

Attack Of The Low-Budget Creepies

Fred Olen Ray is one of those dedicated film-makers who struggle on a budget that Spielberg would use to finance a weekend trip to Disneyland. But who is he? Think about it for a minute whilst I bring you...

The Lost Lorre

Last issue, I mentioned in my Lorre life story that there was a rare and, until recently, lost Peter Lorre film entitled *Der Verlorene* (*The Lost One*). Imagine then my surprise when that same lost film turned up as a mint copy edition to this year's La Fimes Festival!



(Above) Part of the art from the *King Kong 50th Birthday Premiere* booklet
(Below) Richard Hatch as the Indian demon with superb make-up by Jim McCallum in *Scalps*

But how does it stand up today? Sadly, it is a disappointment. Lorne's direction is static and cautious and only comes to life when, ironically, he directs himself. He portrays a mad strangler in war-torn Germany who, after escaping the war's horrors by being listed as officially dead, discovers he is doomed anyway—one of the prime reasons for his behaviour shows up at the clinic where he is working when a fleeing Gestapo officer appears.

A shame it doesn't live up to its expectations but then I guess we should be grateful for the chance to see it again at all.

Ray's A Laugh

Remembered who Fred Dren Ray is yet? Shame on you—I thought *HoH* readers loved low-budget creepies! His recently completed film *Scalps* has been discussed by *Fangoria* but his other work includes *The Brain Leeches* (1978), *The Alien Dead* (1981) which starred the late Buster Crabbe and a TV special *Halloween Planet* which he produced in 1981.

At present, when not badting producer Eric Caiden over his right to make *Blood Feast II*, he is busy completing his latest, *Bio-Hazard*. The film concerns the escape and subsequent havoc caused by an artificially created monstrosity and here cast that includes Forry Ackermann, Carol Bonard (remember Lure in the 1935 classic *Mark of the Vampire*?) and the still luscious Angelique Pettyjohn. Trekks will recall her as the female warrior in *The Generators of Traklion*; the rest of you perhaps from the Philippine series of films that began with *The Mad Doctor of Blood Island* (or *Blood Devil*).

Fred believes in economy, though. The monstrosity in the monster suit is none other than his own son. Now that's economy...

Marathon Summer

A full summer's viewing again on the movie-magic front. *Return of the Jedi* has swept all aside, but I guess you know that already. For the rest it's been elarans and big-time flops with Disney probably having forgotten what it's like to have a hit. *Their Something Wicked This Way Comes* did less than phenomenal business which says something (bad?) about the taste of the American audience. *The Hunger* disappointed both fans of the superb book and MGM executives who expected big bucks from the Deneuve/Bowie teaming—but such is the power of bad reviews in this sheep-brein town! Steve Meron's *The Man with Two Brains* and Britain's mega-fantasy *Krull* did fair business but John Badham's popcorn entertainment double of *War Games* and *Blue Thunder* together with *Psycho II*, *Octopussy* and *Superman II* being winners—financially if not artistically!

There were others of course. *Jaws 3-D*, *Twilight Zone* and Cannes winner (?) *Monty Python's Meaning of Life* all made good money but, with so many big genre movies being made and

sometimes flushing good money down the toilet, it is the smaller and often more interesting films that are left by the wayside. For example, in LA in the same week the horrendous 3-D *Spacehunter* beat heavily *The Evil Dead*—which would you rather spend 90 minutes watching?

My favourites? Well, I liked *Jedi*, enjoyed *Something Wicked* and thrilled to *Blue Thunder*. But the film I settled back and delighted in, more than most, was... *Stayin' Alive* I don't care either that it isn't fantasy...

Something Wicked This Way Comes

Okay, I know that *HoH* doesn't usually run little reviews of latest releases but we did want to mention this latest Disney picture and Dave thought this the best place for it, since I saw it in LA many months ago!

"What would you give a man who could make your deepest dreams come true?" So asks the latest 'adult' offering from Walt Disney Productions, *Walt*. If one would have given a lot to have seen Ray Bradbury's masterpiece of the macabre brought to the screen and given the care that this picture is given.

The plot of the movie revolves around two young boys, Will Halloway and Jim Nightshade (played by Vidal E. Peterson and Shawn Carson) and their deepening involvement with the strange carnival of Mr Dark (Jonathan Price) who arrives in town one windy October night. The carnival is so much more than a mere circus of attractions as the whole town discovers to its cost... for Mr Dark can grant your secret dreams. Those deep, secret wishes lying within us all. One by one the town's population fall prey to his gift as the price for their dreams coming true is their entrance into his carnival of death.

The novel is possibly Bradbury's most personal work (he realised after he had completed it that the character of Jim's father was that of his own dead father) and he is extremely happy with the film. There's a quality in the characters that a lesser director than Jack Clayton might not have found and the film succeeds on a very profound level. It evokes feelings that are—whether we admit it or not—buried deep in us all. Don't we all have fond distant memories of our childhood, of the places we grew up in, of the things that used to mean so much? Ray Bradbury presents his own childhood here and the film is a loving and caring affirmation of all that is best in his writings.

Stephen King has described the book as a 'moral horror tale' and the film is a metaphor for life and death. This time Disney deserves to have a hit and it would be a disgrace if it were not. Something wonderful this way comes...

Remade from Mars

Last-minute news is that Tobe Hooper will direct the remake of the 1952 classic *Invasion from Mars* for Cannon Films. Shooting expected to commence in LA during Summer 1984.



BOOK COLUMN

FOR ONE WEEK ONLY



Dave Reeder's first publishing job (13 long years ago) was as editor of his University newspaper; since then it's all been downhill! From articles, reviews, poems and horror stories in a whole slew of UK and US zines, to editing the *British Fantasy Society's* news *BFS Bulletin* and his own horror fiction magazine, *Fantasy Macabre*, the road to *Quality* and *HoH* has been a long but happy one. He works as a librarian in Dockland London (a cheap way of seeing all the new books), collects horror film material and can think of no higher purpose in life than editing the world's best horror film magazine.

Dave Reeder looks at the latest from the fantasy book world

Quite a pile of goodies on the old horror shelf this time around, so gather closer, pull up a tombstone and enjoy.

Firstly, for the Hammer fanbie out there we have Robert Merson's *Vampires - Hammer Style*, RDM Publications, \$4.25, 1982 (plus \$3 postage from H 28 Miriam St, Key West, Florida 33040, USA). Although more a magazine than a book (100 pages half the size of *HoH*), this is crammed with info and stills although you might find the contents a bit sketchy at times. Despite the title, it covers both pre- and post-Hammer vampires as well as a film-by-film guide to all of Hammer's Vampires from *Dracula* (1958) to *The Legend of the Seven Golden Vampires* (1974). Fairly comprehensive and probably worth seeking out, certainly for the vampire and Hammer enthusiast.

Two books, ostensibly covering much the same ground, have appeared recently: Stuart Samuel's *Midnight Movies* (Collier, \$9.95, 1983) and Richard Meyers' *For One Week Only* (New Century, \$12.95, 1983). Both take rather more of a sociological look at horror film than is usual, with the Samuels book concentrating a little too much on the 'subculture' of cult movies and not enough on the movies themselves. That said, it is a fascinating account of how a sense of nine films (from *Night of the Living Dead* and *Reaper Madness* to *Eraserhead*) have become cult favourites and, in the process, have involved the audiences in something more than passive viewing. However, it is the Meyers' title which is essential reading, subtitled *The World of Exploitation Films*, it is an information and stills ent-packed feast of real sleaze. Ever wondered about *The Night of a Thousand Cats*, *The Demon Lover*, *Frankenstein Meets the Space Monster*, *Please Don't Eat My Mother or Neatolever Masseur*? Wonder no more! As well as excellent coverage of horror and violence films, there are also good dollops of sex (Doorto Door/Marley), drugs (Mondo Teenc), and rock'n'roll (Bop Girl Goes Calfpool). I can't recall when I last had so much fun from a film book together with access to such delicious information on Grade Z shopkies. All I need now is a place to actually see *The Female Butcher* (1972), tempted as I am by its immoral advertising copy 'Schooled in carnage and blood she butchered 610 noble young virgins! A horror chamber of blood and gore! Documented in the pages of the *Guinness Book of World Records*!'.

And whilst we're on the schlock scene what about turning to Rick Sullivan's bi-weekly guide to horror, exploitation and gore in the New York area: *Gore Gazette* (\$13 a year, plus a couple of bucks extra postage, from 73 N. Fullerton Ave, Monroeville, NJ 07042, USA). Usually only two or three pages in length, *GG* scores highly because Sullivan seems to dig through or hear about everything. Despite appearances his

standards are high and he suffers through game like *Greasyard Tramps* to bring you enlivening comments on marvels like *Return of the Alien* (lots to info-freaks: this is a retitled *The Deadly Spawn*). Great fun to read, especially as near-free sheets like this are sometimes the only way to find out what's swelling about at the lower end of the film business.

Moving fairly rapidly along to *Grande Illusions* (Imagines, \$12.95, 1983) we find a fascinating account of how Tom Savini parlayed an exceptional make-up talent from low-budget hack work to state-of-the-art effects in Romero's *Creepshow*. An obvious successor to Dick Smith's 1985 classic *Monster Make-up Handbook*, Savini provides step-by-step accounts of just how he achieves his miraculous gore effects. Surprisingly perhaps the King of Splatter also offers a rationale for such effects: 'I thought it was good because it showed the violence as being horrifyingly ugly, a turn-off.' The book successfully manages to be a double-barrel of instruction manual and visual scrapbook (the colour shots alone are worth the price of admission) which should keep his merry fans very happy. Now, if only Rob Bottin would write one too!

Classic time at last! We all know and love the star of the marvelous *The Bride of Frankenstein* - Elsa Lanchester in her sole genre role. Her recently published autobiography, *Elsa Lanchester Herself* (Michael Joseph, £10.95, 1983) is long overdue and is an excellent read, despite being of only related interest to us horror fans. She tells a fascinating story of a life that led from socialist bohemian parents in London to marriage with the brilliant bisexual actor Charles Laughton via dancing with lords and Duncan. Their move to Hollywood, his tragic death in 1962 that ended too soon a career of genius and her staking out of a new career as a satirical cabaret singer are all covered, as well as intriguing insights into the making of her most famous film, if she had never achieved more in her life than thriving us with *The Bride* then her story would have been worth telling; as it is her wit and style, courage and talent have allowed her to write an enthralling book that almost presents us with too rich a feast. The story of Lanchester and Laughton, *The Bride of Frankenstein* and *The Hunchback of Notre Dame*, is a touching one that I think will move you, in short, a magical book for your reading lists.

Which brings me, slowly but with infinite caution, to this column's last and bastion item. Tony McCormack of the rock group *Sonny's Dead* has sent me a copy of the band's new 12 inch single *Little Creatures* (No Future, 12 Di 26). Not my taste in music really (I'm with Van Morrison or horror film soundtracks next time, Tony) but this latest example of gothic rock will undoubtedly be the sort of thing you'll like if you like the sort of thing.

Our shelf is empty. Editors and publishers are urged to fulfil it for the next column of Reeder's Write. Until then, blithe bibliophiles, enjoy your reading and drop me a line if you think I've missed anything of interest to the world of *HoH*.

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JAWS 3-D

Review by
Randy Palmer

Enhancement 3-D? is the term director Joe Alves and producer Rupert Hitzig like using to describe the dimensional photography seen in Universal's latest *Jaws* epic.

"We didn't use 3-D as a gimmick," says director of photography James Conner. "We're not constantly poking things out at the audience. The film is very restful and comfortable to view."

Originally *Jaws II* had been planned as a spoof of the first two films. With the participation of the American satire magazine *National Lampoon*, it was to be entitled *Jaws 3 ... People 6*. But the plan to produce a comedy was scrapped when Joe Alves, who had been involved with *Jaws I* and *II*, came up with the idea of shooting a third *Jaws* story in the third dimension.

The original *Jaws* had been conceived by Universal as a fairly low-budget project. At the time, most of the company's money was being funnelled into big-deal disaster pictures like *Earthquake* and the *Airport* series of films. But the then-virtually unknown Steven Spielberg managed to elevate the production from its B-status to a top-notch chiller. It wasn't long after the box-office receipts began being tallied that Universal gave the go-ahead for *Jaws II*, directed by Jeannot Szwarc. Carl Gottlieb, scripter of the first film, was called in to 'save' *Jaws II* when John Hancock and Dorothy Trister's screenplay was deemed 'too unrealistic' by studio brass.

With *Jaws 3-D*, Gottlieb worked with veteran fantasy author Richard Matheson on a completely new re-working of the shark theme. The story takes place at 'Sea World' in Florida, where a new tourist attraction called the 'Undersea Kingdom' is about to be opened to the public. A maze of transparent tunnels beneath the park's lagoon will take visitors to a wondrous world teeming with exotic sea life. There's also an aquatic fun house and a gourmet restaurant.

As well as one unriveted guest!

A damaged sea gate, which separates the park from the ocean, allows a Great White shark to slip into the lagoon, where it becomes trapped. Its tell-tale fin spreads a tidal wave of panic throughout the multi-million dollar resort. Yet, no one is more frightened than the sea-beast itself. In its primal frenzy, it will devour anything which prevents its escape.

At the heart of the Undersea Kingdom is the electronic domain of park supervisor Cahn Bouchard (Louis Gossett, Jr.). It is from Bouchard's sophisticated control centre that the underwater tunnels are monitored. Bouchard's brainchild includes special attractions such as the Treasures of the Spanish Main, a fake galleon loaded with pirate swag, and Poseidon's Wonders, a scenic marvel of synthetic coral reefs. These and other attractions send waves of 'oohs' and 'aahs' through the crowds of spectators, who have yet to discover the real excitement that's in store for them.

On the eve of the park's grand opening, Sea World staff members are given last-minute instruction. The press sips champagne in a hillside pavilion. Water skiers rehearse an intricate 'human pyramid' stunt. Gauges and hatches are checked and double-checked. And a lone diver descends to repair the one minor problem: the faulty sea gate.

Only hours later, the fragile shell of the undersea wonderworld will become a scene of hair-raising havoc.

To create *Jaws 3-D*, the filmmakers were given the run of the actual Sea World park in Orlando, Florida, some forty miles off the coast of the Atlantic Ocean. "But we imagine it's on the ocean," explains producer Hitzig, "because otherwise there would be no story. The lagoon is real, but the estuary and the sea gate were constructed by our crew on Key Biscayne."

By the same token, the real Sea World contains no 'Undersea Kingdom'.

"They do have a fascinating walk-through display called 'The Shark Encounter,' which helped us in our thinking," Hitzig reveals. "But the park's designers are actually studying our own 'Undersea Kingdom' for a possible future attraction. And they are definitely going ahead with plans for an aquarium restaurant, modelled after our fictional 'Neptune Room' in *Jaws 3-D*."

Surprisingly, the Sea World officials were unperturbed at the thought of using their own park as the on-location site for the newest *Jaws* thriller. Much of the time, such officials are not inclined to let Hollywood film at resort spots when the finished product might lead the public to believe their establishment is unsafe in any way. But at Sea World, the major concern seemed to be having the actors who played the Sea World staffers maintain the park's behaviour code. Any thought of poor public relations stemming from the release of *Jaws 3-D* was not considered seriously.

Sea World's own aquatic 'stars' — such as the whales Shamu, Nemo and Kandu — were used in the film and Universal gave speaking roles to two of their trainers, Dan Blaske and Liz Morris.

"At first we planned to have actors play Bess Armstrong's assistants," explains Hitzig, "but after watching the patient, loving way Dan and Liz handled the animals, we felt it would be easier to teach them to act than to acoustom the animals to strangers."

Virtually everyone in the cast and crew of *Jaws 3-D* acquired some type of new talent, Hitzig says.

Bess Armstrong became quite an accomplished whale rider, which is much more difficult than it might look. Dennis Quaid picked up the tricky technique of operating a jet ski. Simon MacCorquodale, who had never done any diving, had to play several lengthy underwater scenes wearing an equalling. And Lee Thompson, who plays Seen Brody's girlfriend Kelly, had three weeks not only to get the hang of water skiing, but to become the apex of a human pyramid.

Until earlier this year Randy Palmer was editor of the entire Warren Publishing Line: *Creepy*, *Eerie*, *Vampirella*, 1994, *Film Fantasy Yearbook* and, of course, *Famous Monsters*. He followed *Famous Monsters* as editor of *FM* and updated the magazine until, after a few short months, the Warren Company ceased to exist — we don't believe there is a connection! He has written for US fantasy film magazines (like *FM* and *Fangoria*) for about ten years. *He is proud to be able to include him amongst our contributors — two ex editors of FM in as many issues... who next?*



(Above) The one and only original Bruce the Shark from *Jaws* and (below) his rather anchor relative being cured by Bazza Armstrong in *Jaws 3-D*.



Because *Jaws 3-D* was the first film to utilize underwater 3-D photography to a great extent (the major portions of Universal's *Creature from the Black Lagoon* and *Revenge of the Creature*, filmed thirty years ago, took place on dry land), the filmmakers had a number of operational problems to overcome. The underwater world offers an unusual medium for filmmakers who want to explore it in the 3-D format, but light displacement, already an inherent problem with dimensional photography, becomes even more profound when the cameras are submerged.

Director Joe Alves maintains that, in *Jaws 3-D* a 'bright perk look' is contrasted effectively with 'harsh, almost black-and-white underwater footage'. Alves points out that most 3-D movies are dull, almost washed-out looking, "primarily because the camera systems haven't been perfected yet. To punch up the colours in our picture, we dressed the sets with colourful flags and large, yellow tents in contrast, the underwater footage is very dramatic, with a lot of negative and positive space in which you barely see the shark."

Prior to Alves' involvement with the production, months of tests had been made to find a suitable 3-D camera system for use on the third *Jaws* instalment. Universal had narrowed the choices down to two - Aptimax and AmVision. "But neither system made our deadline," says Alves. "So we began filming with StereoVision, which is compatible with AmVision." The StereoVision process was used only during the first two weeks of principal photography, and then the crew switched over to the AmVision camera. "We subsequently reshot about one week of the StereoVision stuff, so it accounts for only about five per cent of the finished footage."

Jaws 3-D's director of photography James Conner notes that 3-D poses a number of challenges, in spite of which stereo system is used. Explains Conner: "Blacks tend to go very black, and lighting ratios must be narrower than in regular 2-D due to the number of mirrors and prisms, which aren't as good as conventional lenses. Shadowy areas need more light in 3-D, and you have to be careful about placing dark objects against light-coloured ones and vice versa. High contrasting can cause colour fringing. With Lou Gossett, a black man playing a lead, we had to be very careful about the background."

Conner discovered at the outset of filming that on overcast days, colour is reduced sharply through a 3-D system. "It's because the optics in 3-D lenses tend to mute everything," he explains. "Camera operators usually like a soft sky light, but we needed harsh, direct light - and more of it. During projection, one image is laid over the other. And when you add the viewer's glasses into it, the images can become dark and murky."

Lighting, of course, isn't the only recurring problem with 3-D photography. As many moviegoers are aware, improperly designed dimen-

VIDEO LISTING

South grows in Berlin, from drought to Northern Waves. Story written by two pacifist poets into the tale of a bygone and his murderous romanticism played by Conrad Veidt. The film marks the start of VHS-ING.

CANDLES FOR THE DEVIL
Dr. Eugene Miller With Judy Geeson Spanish suspense with Judy as an innocent kidnapped by two murderous sisters. VHS-ING

CANNIBAL
Dr. Argen Deval With Massimo Fusco and MaMa Lay VHS-ING

CANNIBAL APOCALYPSE
With John Saxon VHS-ING

CANNIBAL FEROX
VHS-ING

CANNIBAL HOLocaust
VHS-ING

CANNIBAL MAN 1981
Dr. Alvin S. Jones With Virginia Davis and Barbara Forsyth VHS-ING

CANNIBAL TERROR
With Bruce Soper VHS-ING

CANNIBALS: THE
With Al Cohn and Shirley Knight. VHS-ING

CAPRICORN ONE (1976)
Dr. McNeel With Elliot Gould James Brolin, Telly Savalas and Kevin Spacey. Political thriller. A NASA mission to Mars is aborted but business interests dictate it goes ahead. The astronauts are forced to eat out their landing for the passengers on a knowledge in the desert but break out and are hunted down. Good action drama solid performance. VHS-ING

CAPTAIN BLOODS - VAMPIRE HUNTER (1972)
Dr. Juan Clement With Most Jason Caroline Rutter and Ian Hendry. Horror's super hero vampire hunter. Juvenile but entertaining. VHS-ING

CAPTAIN AMERICA (1978)
Dr. Paul Michael With Rob Bottin Heather Menzies Steve Forster. Terrific adaptation of the comic book, with Cole's not doing his father's job. VHS-ING

CARRIE (1976)

IF YOU'VE GOT
A TASTE FOR TERROR...
TAKE CARRIE TO THE PARTY.

CARRIE

If only they knew she had the power

Bound Acts

Dr. Anne DeGruene With Piper Laurie Steve Scalet and John Travolta. Scalet's first major film role. Excellent performance based on the novel by Stephen King. VHS-ING

CASTLE OF EVIL (1981)
Dr. Francis D. Lyon With Virginia Weiss and Scott Brady. Terrific revenge movie. Excellent handling of dead mother's benefactors. VHS-ING

CITY OF TERROR (1982)
Dr. Anthony Deane With Barbara Bouché. Forward Pundit and George Pereda. Atmospheric thriller also known as Castle of Blood. VHS-ING

CATERING FOR
With Cameron Mitchell VHS-ING

CHILDREN SHOULDN'T PLAY WITH DEAD THINGS (1972)
Dr. Benjamin Davis With Ann Greenly and Valerie Masterson. Weird. Film makers take over a graveyard and accidentally rear the dead. VHS-ING

CIRCUS OF HORRORS (1982)
Dr. Steffen Altmeyer With Anton Diffring. Promote Marnet. Erika Pennington and Jaye-Ryan. Reeling horror about a plastic surgeon. VHS-ING

CITY OF THE LIVING DEAD (1981)
VHS-ING

CITY OF THE DEAD (1980)
Dr. John Greenleaf With Christopher Lee. Better known as Reanimator. VHS-ING

CAT PEOPLE (1982)
Dr. Peter Schuster With Rosanna Arquette and Melvyn McCool. Gritty remake of the 1942 London classic with Klaus Kinski's Gougher. Been like or no resemblance to the original. David Bowie's lyrics and direct cinema George Murnau's music make the film a bit. Strident visual effects by Albert Whittaker. VHS-ING

CAT WOMEN OF THE MOON (1944)
Dr. Arthur Nelson With Sonny Todd. With Jane and Marie Windsor. VHS-ING

CAT AND THE CANARY (1976)
Dr. Ruffin Muggler With Hester Backlund. Direct cinema. Carol Lyness and Wilford Brinley. There's more to the 1957 classic than the 1938 Bus Hope send up. VHS-ING

CATHY'S CURSE (1977)
Dr. John Maltson With Alan Scarth and Beverly Murray. VHS-ING

CAVALERON OF BLOOD (BANG MAN'S BLUFF) (1968)
Dr. Ed Mene With Boris Karloff. Venice. Lilliput and Jean Pierre Delmon. One of Karloff's last appearances. He plays a blind seer who meets his wife's dead twin victims. VHS-ING

CEMETERY OF THE LIVING DEAD
With Barbara Steele. VHS-ING

CRAZY REACTION: THE
With Bruce Bates and Anne Marie Winchester. VHS-ING

CHANGELING (THE 1975)
Dr. Peter Maltson With George C. Scott. With Jane Fonda and Melvyn Douglas. VHS-ING

CHART OF JIMMIE BLACKSMITH
Dr. Fred Sheppard With Tommy Lewis and Freddy Reynolds. VHS-ING

CHILL (THE 1977)
A cheap Harry Mankin possession cult in VHS-ING



Circus of Horrors (1968)

CLASH OF THE TITANS (1981)
Dr. Douglas Aikau With Harry Hamlin. With Jack Black. Lennette Oliver and Glenn Blom. Special effects by Ray Harryhausen. Based on Greek and Nordic legends. Pegasus and the Gorgon and the Hydra surprise the one-dimensional. VHS-ING

CLAYWARRIOR (THE 1980)
Dr. Maurice Elvey With Claude Rains. Jay White and Jane Baker. VHS-ING

CLAWS
VHS-ING

CLONES
VHS-ING

CLOSE ENCOUNTERS OF THE THIRD KIND (The Special Edition) (1977)
Dr. Steven Spielberg With Richard Dreyfuss and Francis Turf. You need to look about the end. VHS-ING

CLOUDB (1979)
Dr. Robert S. Preston With Tim Donnelly. VHS-ING

COMEBACK (THE 1977)
Dr. Peter Maltson With Jack Jones and Pamela Stevenson. VHS-ING

COMING (THE 1977)
VHS-ING

CONAN THE BARBARIAN (1982)
Dr. John Maltson With Arnold Schwarzenegger. James Earl Jones and Max Von Sydow. Conan's Savary here played by the most man Schwarzenegger. Big budget and good special effects. VHS-ING

CONFESIONS/MURDERS: THE (1975)
Dr. Peter Maltson With Sheila Keri. Anthony. Thomas. Stephen. Bachman. Better known as House of Murders. VHS-ING

CONQUEST OF THE EARTH (1980)
Dr. Anthony Maltson With Anne Green. VHS-ING

CONQUEST OF THE PLANET OF THE APES (1972)
Dr. J. Lee Thompson With Roddy McDowall. Don Murray and Patricia McLaughlin. Fourth. Apes discover they have relation apart from. VHS-ING

CONTAMINATION
VHS-ING

CORPSE GRINDERS (THE 1977)
Dr. Ted Maltson. VHS-ING

CORRIDORS OF BLOOD (1982)
Dr. Robert Gray With Boris Karloff and Christopher Lee. VHS-ING

COSMIC PRINCESSES
Dr. Charles Chonson With Marie Laforêt. Barbara Bain and Annette Bening. Another of the Anderson. Space 1999 in episode series, with special effects by Brian Johnson. VHS-ING

COURTESY ORACULA (1971)
Dr. Peter Maltson With Nigel Peck. Nigel Peck and Lesley Ann Fell. Based on the life of Caligula. Elizabeth. Anthony who married young girls and bathed in their blood in order to gain full youth. She reportedly killed 800 young girls. VHS-ING

CRAZY (1973)
Dr. Charles Deaf With John Carls. With Jane Fonda. Sue Lyon and John Cazale. VHS-ING

CRAZE (1974)
Dr. Anthony Maltson With Jack Palance. Davis Derr and John P. Moran. Slaughterhouse. VHS-ING

CRAZED
Dr. Richard Cavendish With Leta Stetter. VHS-ING



CATHY'S CURSE

PHILIPPE, 77-87 | 102761

Dr. George A. Barrett With Lane
Caret in G. McMillan. Good, gray
and cool. W. 1000000

CREATURE FROM THE BLACK
LASS (1956)



One of the great climaxes in modern film horror—the Green appears in *The Execution*.

EXORCIST THE (1973)

Dr. William Pridmore With Jack McEwen Lee J. Cobb Linda Blair Glen Berger and Max Iron Sydney Pollack yet another and derivative tale of demonic possession that made a mint at the box office, employing Mike Gaffney and a *Twister* Sells soundtrack to millions, and led to a spate of similar exploitation flicks. Special effects with the dirt and mud as a by Dick Smith. **VHS (MCA)**

EXORCIST 2—THE HERETIC (1977)
Dr. John Blumens With Richard Burton and Linda Blair A runny **VHS (MCA)**

THE EXPERIMENT (1977)

EXTERMINATOR (1981)
Dr. James Gibson With Christopher George Samantha Eggar and Robert Davi **VHS (MCA)**

EYES WITHOUT A FACE (1960)
Dr. George Arliss With Erik Sahl and Pierre Brasseur **VHS (MCA)**

EYES BEHIND THE MASKS (1975)
Dr. Roy Cavill With Robert Hoffmann and Nathalie Seltzer **VHS (MCA)**

F

FACE OF FU MANCHU THE (1965)
Dr. Don Sheeh With Christopher Lee, Sami Gamal Nigel Green, Yuen Chien and James Robertson Johnson. See Robert's. Random, original. First of the series and best. **VHS (MCA)**

FANTASTIC VOYAGE (1966)
Dr. Richard Alexander With Stephen Russell Russell Mulich and Edmund O'Brien **VHS (MCA)**

FLAN IN THE NIGHT (1972)
Dr. Jimmy Sangster With Judy Geeson, Ruffalo Bates and Peter Cushing **VHS (MCA)**

FLING THE (1972)
Dr. Robert Marshall David With Patrick Magee **VHS (MCA)**

FINAL EXAM (1976)
VHS (MCA)

FINAL CONFLICT: The Last Green (1981)
Dr. Robert Butler With Sam Neil Russell Bruce and Lee Harvey **VHS (MCA)**

FINAL PROGRAMME THE (1973)
Dr. Robert Ford With John Hush and Jenny Funnell Michael Moorcock's Jerry Cornish character in a science and thriller dated humour for **VHS (MCA)**

FINDING 2010 (1976)
VHS (MCA)

FLASH GORDON CONQUERS THE UNIVERSE (1961)
Dr. Fred Goetz and Ray Taylor With Susan Granger Two scheduled hour-long serials associated and individually scheduled on the air of feature films by Pathe Video. Episode One is coupled with *Movie The Flying Saucer* **VHS (MCA)**

FLASH GORDON (1961)
Dr. Mike Mayes With Sam J. Jones. Superhero Max Ron Sydney Grant Queen soundtrack. Movie more more to *Rocky Horror* and *Barbarella* than Alex Raymond. **VHS (MCA)**

FLESH AND BLOOD SHOW THE (1972)
Dr. Peter Butler With Jenny Agutter Ray Brooks and Patrick Barr **VHS (MCA)**

FLESH FEAST (1970)
Dr. J. F. O'Brien With Veronica Lake **VHS (MCA)**

FLIGHT TO MARS (1951)
Dr. George Ziegler With Cameron Mitchell, Mary Anderson Arthur Franz Virginia Huston **VHS (MCA)**

FLIGHT TO MARS (1951)
VHS (MCA)

FLY THE (1958)
Dr. Roy Newman With Vivian Price, Herbert Marshall and M. Wadsworth. George Langela's short story of elaborate assassination. Marshall and Price lead band to know through Texas, when ascending a fly with a human head and sits in the place of its

own. "We kept laughing ourselves sick," he said. "In the end we had to film it back to back." Well worth seeing nevertheless. The audio, screen and use of colour was unusual for a horror film at the time. **VHS (MCA)**

FOG THE (1972)
Dr. John Carpenter With Janet Leigh John Huston and Jerry Lee Curtis. Janet Lee Curtis battles against 100-year-old forces that have risen from the sea. Janet Leigh takes a back seat to her father-in-law's daughter-in-law. Carpenter. Includes the *MC 1595* horror soundtrack. **VHS (MCA)**

FORGOTTEN PLANET (1961)
Dr. Fred M. Walter With Jack Kelly Linda Nielsen, Anne Francis

and Walter Pidgeon. Walt Disney provided the special effects and Winston Shakespeare the plot (*The Tempest*) in a seminal 1950s movie, much copied but never equaled. Robby the Robot presented leading lady Anne Francis from Walter Pidgeon's primitive astronauts in the form of the 10 monster. A classic. **VHS (MCA)**

FOUR D MAN (1968)
Dr. J. Yessing With Robert Lansing Lee Merwin and Robert Strauss. Later called *Master of Terror*. **VHS (MCA)**

FRANKENSTEIN (1931)
Dr. James Whale With Boris Karloff Dwight Dyer Colin Clive Mae Clarke and Edward Van Sloan. The film which inspired Karloff

and established Jack Palance's motive as the true face of Mary Shelley's creation. Studio heads cut the scene where Karloff kills. That the title got in the title for fear it would give into sympathy to the nonhumanized monster. The film was more to the plot than the original novel but remains a classic, nevertheless. **VHS (MCA)**

FRANKENSTEIN (1934)
Dr. Paul Mervyn With Joe DeSantis and Lillian Hell. Anne (MCA) a maximum black humour fails to raise a stir, other than a monster. 3-D effects heighten the grotesque violence and any resemblance between this and Mary Shelley's creation is purely coincidental. **VHS (MCA)**



Frankenstein (1931).



S

SABOTEURS (1942)

Dr David Connorsberg With Paul
Herman, Barbara Steele and Susan
Ferry VHS (VHS)

SHOCK (1977)

Dr Steve Bauer With John Stellan
Dine With Steve Bauer. The last film
directed by Robert M. Lewis. A
dark, story of demonic possession
VHS (VHS)

SHOCK CORRIDOR (1982)

Dr Sam Fuller With Peter Onorati
Catherine Deneuve, Gene Evans
and John Wood. A dark, story of
Fuller's examination of the
possibility of being up to the
American dream. The film
has been given a new look and
investigative reporter Bruce
Fretts in the movie hospital is
a unique matter before he
is killed VHS (VHS)

SHOCK WARRIOR (1971)

Dr Ben Wadsworth With Peter
Cushing, Julie, Carol and
Brooke Adams VHS (VHS)

SHOCK OF THE MUTILATED

Dr Michael Findley With Alan
Brink, Jennifer Quirk and
Tami Malt VHS (VHS)

SILENT NIGHT BLOODY NIGHT

Dr Theodore Gatchup With
Patricia D'Neal and John Cardin
VHS (VHS)

SILVER KING OF WITCHES (1971)

Dr Steve Bauer With Andrea
Pinto VHS (VHS)

SILVER AND THE EYE OF THE

TIGER (1977)
Dr Sam Winchester With Patrick
Mayne, John Scurlock and
Thompson VHS (VHS)

SILVER THE SALON PLUS

THREE SCOTTIES (1947)
VHS (VHS)

SILVER'S BLOOD

VHS (VHS)

WITNESS (1977) (aka Blood
Witness)
Dr Bruce Bauer With Margaret
Keller, Charles Durning and
Jennifer Lee Margo Foster in
a one Superman role. Dr Palmer's
first home film. His credits include
Carnie and Dressed To Kill. Plus
concerts, interviews, news, one
radio and the other really VHS
(VHS)

SILVER'S DEATH

VHS (VHS)

SILVER'S OF A STRANGER
With Allen Connors VHS (VHS)

SLAYER THE

VHS (VHS)

SLEEPING DOGS

With Sam Neill, Robert Olen,
VHS (VHS)

SLUTS (1978)

Dr Stephen Fowler With Min
Condit VHS (VHS)

SON OF KONG (1933)

Dr James F. Schmitz With
Robert Armstrong, Helen Mack
and Frank Rostad
Double bill with You'll Find Out
(1940) Dr David Foster with
Sally Jane Jones VHS (VHS)

SODGERS THE

Dr Michael Aronson With Boris
Karloff, Susan George, Catherine
Lacey, Jon Gwynne and Victor
Barry VHS (VHS)

SOYLENT GREEN (1972)

Dr Richard Flaxman With Charlton
Heston, Lee Taylor Young and
Edward G. Robinson. From the
script by Harry Harrison, Mike
Rosen, Mike Rosen, Edward G.
Robinson's last screen appearance
Heston, introduces a monster
against a background of pollution
and over population, poor
education, but still worth watching
VHS (VHS)

SPECTREMAN

Line action Japanese superheroes
especially interest for TV. Taping
episode each contains two 30-minute
episodes at once - very juvenile
VHS (VHS)

SPIDER-BABY (1965)

Dr Jane All With Lee Chaney,
Jan Carol, Chaim and Sherry
Manning. One of Chaney's last
films. Double bill with Rusty
Moose VHS (VHS)

SPOOK WHO SAT BY THE DOOR

THE 1972
Dr Jane Chaney With Laurence
Cook and Paula Kelly VHS (VHS)

STARCRASH (1979) (aka Stella

Star)
Carolina Moore is an undoubtedly
best Italian actress in VHS (VHS)

STAR PILOT

VHS (VHS)

STAR TREK - ANIMATED

TV episode VHS (VHS)

STAR TREK - DANGER OF THE

MIND
TV episode VHS (VHS)

STAR TREK - SHORE LEAVE

(1968)
TV episode VHS (VHS)

STAR TREK - SPACE NEEDS

THE CHANGELING
TV episode VHS (VHS)

STAR TREK - THE MOTION

PICTURE (1979)
Dr Robert Wise With William
Shatner, Leonard Nimoy. The
animated movie Star Trek film
in its release through Hollywood
Big screen release added depth
and great special effects with
the TV series in role VHS (VHS)

STAR TREK - TROUBLE WITH

TRIBUTES
TV episode VHS (VHS)

STAR TREK - WHERE NO MAN

HAS GONE BEFORE
TV episode VHS (VHS)

STAR TREK - THE WATERS

OF KHAM (1979)
Successor to first feature with the
same name VHS (VHS)

STAR TREK (1977)

Dr George Lucas With Mark
Hamill, Harrison Ford, Dr Alan

Gulacze, Carrie Fisher and Peter
Cushing. Big box office success
that launched the Star Wars
series. A great of science fiction
movie. Based on a book by
Tolkien. Dr. Deak and Rites of
War VHS (VHS)

STRANGE CASE OF DR JEWELL

AND HER NYLON (1971)
Dr. Gus Cuthbert With Jack Palance
VHS (VHS)

STRANGER OF VENICE (1961)

Dr. Burt Foster With Victor
Baroni VHS (VHS)

STUDY IN TERROR (1960)

Dr. James H. With John Neville
and Donald Hudson. Shirley
Hollins. movie. Jack the Ripper
The film is a horror story later used
in Murder By Deceit. Carry On
Baker's Whodunnit and Detective
VHS (VHS)

SUDDEN DEATH

With Robert Conrad VHS (VHS)

SUMMER OF FEAR

With Linda Blair VHS (VHS)

SUPERMAN - THE MOVIE (1978)

Dr. Richard Donner With
Christopher Reeve, Michael
and Margot Kidder VHS (VHS)

SUPERMAN 2 (1981)

Dr. Richard Donner With
Christopher Reeve VHS (VHS)

SUPERSONIC MAN (1975)

Dr. John Foster With Michael
Cory and Cornelia Moore
VHS (VHS)

SUPERSTITION

With James Naughton and Lynn
Collins. An episode which takes
two hundred years later to look
revenge VHS (VHS)

SURVIVOR THE (1980)

Dr. George Hearn With Robert
Frost and Jerry Adler. The
first story which ending in the
end of the world VHS (VHS)

SUSPENSE (1976)

Dr. Sam Angelo With Jessica
Hahn and Barbara Crampton.
Great music VHS (VHS)

SWARM THE (1978)

Dr. James Allen With Michael
Cory. One of the best
VHS (VHS)

SWEET SWEET RACHEL (1971)

Dr. Burton Riley With Lisa
Stefany Prewer VHS (VHS)

SWORD AND THE SORCERER

THE (1982)
Dr. Allen Ryan With Lee Hester
Richard Malt and Simon Mac
Corkin VHS (VHS)

SWORD OF THE SORCERER

VHS (VHS)

T

TALES OF TERROR (1982)

Dr. Roger Connors With Robert
Frost, David Rainsford and
Paula. Three films by Roger Allen
Fox transformed to the screen by
the German television series. A
Case of Amnesia includes The
Black Cat. For good measure
The other two are Mr. Vulture
and Mauds VHS (VHS)

TASTE OF EVIL (1971)

Dr. John A. Moore With Barbara
Stearns VHS (VHS)

TEMPER THE (1974)

Dr. Albert de Marigny With Neil
Patrick Harris, Kennedy and Carl
Cassidy VHS (VHS)

TENDERBREE (1961)

Dr. David A. Moore With Anthony
Franciosa, John Bates and
Doris. VHS (VHS)

TERROR

With Patricia Bell and Ray
Lindbeck VHS (VHS)

TERROR AT THE WOLFMAN

VHS (VHS)

TERROR EYES (1981)

Dr. Kenneth Mayfield With Leonard
Malt and Michael Ward VHS
(VHS)

TERROR OF THE HIDEOUT THE

(1981)
Dr. Kenneth Mayfield With Barbara
Stearns VHS (VHS)

TERROR OF THE SEA

VHS (VHS)

TERROR ON TOUR

VHS (VHS)

TERROR OUT OF THE SKY (1976)

Dr. Lee R. Allen With Sherry
Zimbalist, Joe and Tony
Feldman. Killer bees terrorize all
in the world. The Savage has a
good look in The Savage VHS
(VHS)



Star Wars

VIDEO LISTING

TEXAS CHAINSAW MASSACRE

(1974)
Dr. Tobe Hooper. Most controversial cult film of the seventies. Cerebral system and a clutch of awards have failed to gain it respectability. And it's the excessive violence. Especially based on the gruesome murders perpetrated by Ed Gein. VHS (R)

THING (THE) (1982)

Dr. John Carpenter. With Kurt Russell, T. K. Carter and Richard Dreyfuss. Remake of the 1951 RKO classic. A prime example to that of the inward reworking of *East People* in that the original went on suggested horror and shadows and the remake left subtleties behind. Special effects are by Rex Dyer. Great music by the Rock Bottom and a real effort by Albert Whitlock. VHS (R)

THING FROM ANOTHER WORLD

(1981)
Dr. Christian Boly. With James Arness. Double bill with *The Stranger on the Tide* (1980). Dr. Boly. With Peter Lorne. John McLaughlin and Margot Williams. VHS (R)

THIRST (1976)

Dr. Roy Royster. With David Hamann. With Henry Silva and Sherry Carter. VHS (V)

THIRTY DEAD (THE) (1970)

Dr. Harry Barker. With John Condit. VHS (R)

THRU THE CONTOUR

VHS (R)

THE TIGER (1970)

Dr. George Lasker. With Donald Passmore. Robert O'Neil. Marshall Effen. Lucas creates a 1964-style film. A buildingly desolate. VHS (R)

TIME AFTER TIME (1979)



Dr. Markley Meyer. With Malcolm McDowell and David Warner. It's a little picture Jack the Ripper to resemble the L.A. Recommended. VHS (R)

THE SANDS (1970)

Dr. Barry Gilman. With John Cline. Sean Connery. Shirley Duvall. VHS (TV-P)

THE SLIP

VHS (R)

TO ALL A GOODNIGHT

VHS (R)

TOLDOCK MURDER: THE (1970)

Dr. Dennis Donnelly. With Gene on Michael. VHS (R)

TORNO

VHS (R)

TO THE DEVIL A DAUGHTER

(1971)

Dr. Peter Egan. With Barbara Kerk. Christopher Lee and Richard Widmark. Super natural. In a form the pen of Dennis Wheatley. Lee is an unbroken of the film. The soul of Mr. Egan. Williams is an

EXCLUSIVE Presents

DEAN JAGGER
EDWARD CHAPMAN
LEO MCKERN

IN

X THE UNKNOWN

CAN ANYTHING ESCAPE ITS TERROR?

Produced by ANTHONY GUTTMANHOFF. Directed by LEO L. ABBOTT. Screenplay by JIMMY SANDHILL.



expert in the occult who aims to

researcher. Confusing. VHS (R)

TOUCH OF SATAN: THE (1970)

VHS (R)

TOURIST TRAP (1970)

Dr. John Bud Carter. With Chuck Connors and Tanya Roberts. VHS (R)

TOWER OF EVIL (1970)

VHS (R)

TRAIL OF THE MOONBEAM

(1970)

With Chase Coburn. VHS (R)

TRANCE (1980)

With Dennis Dugan and Rod Taylor. Real life murder and action by the actor. VHS (R)

TURN OF THE SCREW (1970)

Dr. Dan Curtis. With Lynn Redgrave. VHS (R)

TWENTY THOUSAND LEAGUES UNDER THE SEA (1954)

Dr. Richard Fleischer. With Peter Lorne. Kirk Douglas and James Mason. Jules Verne's 1870 tale of Captain Nemo and his submarine given the War Disney treatment. VHS (R)

TWINS OF EVIL (1971)

Dr. John Hough. With Peter Cushing and David Warlock. VHS (R)

WANTED NERVE (1968)

Dr. Roy Royster. With Hywel Bennett and Hayley Mills. VHS (R)



UFO TARGET EARTH (1974)

Dr. Michael A. DeDeane. With Nick Poulos. VHS (R)

ULTIMATE WARRIOR: THE (1970)

With Fuji Ryumei. Great but not disappointing. VHS (R)

UNCANNY THE (1971)

Dr. Denis Aron. With Peter Cushing and Susan Pennington. Film case. VHS (R)

UNWORTHY THE

VHS (R)

UNKNOWN FOMERS (1970)

Dr. Denis Aron. With Sammi Rogers. Jack Palance and Ed Gein. VHS (R)

UNSUB: THE (1968)

Dr. Cecil Allen. With Joel McCrea. VHS (R)



Witchfinder General

THE TECHNIQUE OF TERROR

An Interview with
Dario Argento
by Stephen Jones



Two shots of Hoff's favourite woman in peril, Jessica Harper, from Argento's classic - *Suspiria*



During the past fifteen years Dario Argento's interest in film making has culminated in recognition as Italy's foremost exponent of the horror/thriller genre. Argento was born in 1940 of Italian/Brazilian parents and admits that his route to directing was an unexpected one: "My first job was as a critic on *Pesce d'Oro*, a Rome newspaper, but I was a very criticized critic and for this reason I started to write pictures."

His big opportunity came when director Sergio Leone, himself gaining recognition with such 'Spaghetti Westerns' as *A Fistful of Dollars* (*Per Un Pugno di Dollari*, 1964) and *The Good, the Bad and the Ugly* (*Il Buono, il Brutto, il Cattivo*, 1966), asked him to collaborate on the screenplay of *Once Upon a Time in the West* (*C'era Una Volta il West*, 1968). A handful of other scripts followed, until in 1969 he wrote *The Bird With the Crystal Plumage* (*L'Uccello Delle Piume di Cristallo*), which also marked his debut as a director. This story of a modern Jack the Ripper terrorizing Rome was one of the first Italian thrillers to achieve international success. Produced by his father, Salvatore, the young Argento was undaunted directing his first feature: "My background is only theoretical, but I understand that the theory is better than the practice. In the theory you have it all in your mind and in the practice you say, 'Okay I want to do this,' and the technicians do it..."

A string of similar thrillers followed: *The Cat O'Nine Tails* (*Il Gatto a Nove Code*, 1971), *Four Pies on Grey Velvet* (*Quattro Mosche di Veluto Grigio*, 1971), and *Deep Red* (*Profondo Rosso*, 1975), the latter still uneleased theatrically in Britain. If the plots left something to be desired, then Argento more than compensated for any script deficiencies by his dynamic narrative, imaginative visuals and pounding music score. His still as a director was quickly confirmed by box-office success both in Italy and abroad.

With *Suspiria* (1977), Argento combined his skillful psychological thrills with the occult to produce his biggest critical and artistic success to date. Lighting, colour, music and special effects were expertly combined to plunge the viewer into a tour-de-force of terror.

Argento immaculately plans each of his films, and for him directing is always experimentation and the development of new techniques. "For each production, the whole picture is in storyboard. For me technique is a form of poetry. But the technique in pictures has changed very much in the last few years."

"The good old pictures of ten or fifteen years ago that we watch on television or at the cinema club look like primitives. In past years it was impossible to translate these ideas to the screen so precisely and so purely, now it's possible for you to visualize a nightmare. For example, some pictures, like *The Thing*, are born from a technical idea. Carpenter knows a new technique to make the special effects for the monster and they make a picture around this idea. We have in

front of us a new revolution because technique is a new poetry for some directors - I think the movies have changed now."

Following *Suspense*, Argento next became involved with the production and music on George Romero's second 'Living Dead' film, *Zombies* (*Down of the Dead*, 1979). He then made *Inferno* (1979), the second in a trilogy started with *Suspense*, which deals with an eldritch book that describes how an architect built three dwellings to contain the powers of the Mothers of Whispers (*Suspense*), Darkness (*Inferno*) and Tears.

Highly acclaimed in Italy, the film ran into distribution problems overseas, playing for just one week in Britain, it was only recently released on video cassette. "I like the picture very much," admits Argento, "but the problem is with the distributor. During the shooting I made a deal with 20th Century-Fox, but the directors of Fox changed and I had a lot of trouble. They decided to play down all the films of the previous group, and this didn't only happen to me, but to six or seven other pictures. *Inferno* never came out at all in America, it lays in the cellar. Other companies are interested in the film, but they will not sell it."

Argento's most recent film, *Tenebre* (1982), was not the expected completion of 'The Three Mothers' trilogy, but a disappointing return to the psycho thriller of his early career - however, the film did contain some remarkable images and Argento continued to experiment and grow as a director. "*Tenebre* was set in five years' time, and for this reason you see some strange things which you think of as in the past but which are in the future. Now it is possible to do some wonderful camera shots because there are now techniques, new lights. I used electronic lamps for *Tenebre*, they are very good! A white light, very new, very strange, no reality."

Another disappointment with the film was that Argento was unable to score it himself: "I only do the music for my pictures when the producer gives me a lot of time. I need at least six or seven months because I am not a professional musician. This time the film was going out immediately, so there was not time. It sounds similar to my type of music because it was done by the same young people who did *Suspense*."

Content to be based in Italy, Argento still enjoys working with different nationalities on each of his films. "It's the same all over the world. The cameras are the same, the lights are the same, the actors I use are the only international agent. For me it is absolutely the same to work here, in France, Germany - I was very happy to work in Germany with *Suspense*, the technicians are very good - New York too. I like to travel."

Among the directors whose work he admires are Alfred Hitchcock, Fritz Lang and Mario Bava ("The supreme master of Italian fantasy pictures"), but Argento has created a style of terror and alienation that is inimitably his own.



(Above) Irene Miracle in a typically Argento moment from Inferno. (Centre) Four Films on Grey Velvet may be just a thriller but the blood count will rise. (Below) An excellent example of Argento's visual style



As for the future, he's not very sure what his next film will be. Possibly the eagerly-awaited completion of the series begun with *Suspense* and *Inferno*, although Argento admits it will be "very complicated, maybe two years in preparation, with many special effects."

"For the time being he is happy to continue working in Italy and making the type of suspense films he is justly acclaimed for. "While I'm young I'm not going to change. When I'm older I might retire, but for now I don't change."

THE SUSPENSE FILMS OF DARIO ARGENTO

L'Uccello Dalle Piume di Cristallo (Italy, 1968)

IG B: The Gallery Murders, U.S.A. The Bird with the Crystal Plumage) Tony Musante, Suzy Karan, Eva Renzi, Enrico Maria Salerno.

Il Getto e Nove Code (Italy, 1971) (The Cat O'Nine Tails) Karl Malden, James Franciscus, Catherine Spink

Quattro Moche di Veluto Grigio (Italy, 1971)

(Four Films on Grey Velvet) Michael Brandon, Mimsy Farmer, Jean-Pierre M  n  , Bud Spencer.

Profondo Rosso (Italy, 1975)

(Deep Red) David Hemmings, Daria Nicolodi, Michele Merli.

Suspense (Italy/W. Germany, 1978) Jessica Harper, Udo Kier, Stefania Casini, Alida Valli, Joan Bennett

Inferno (Italy/U.S.A., 1979) Leigh McCloskey, Irene Miracle, Daria Nicolodi, Alida Valli.

Tenebre (Italy, 1982)

Anthony Franciosa, Daria Nicolodi, John Saxon, Giuliano Gemma.

Dario Argento also directed *The Five Days of Milan* (*La Cinque Giornate*, 1973), a comedy set during the revolution of 1848. Argento's television work includes two hour-long thrillers on Rai TV which were shown only in Italy.

BRIDES OF DRACULA

THE COACH RATTLES AND SHAKES THROUGH THE DARK PENNSYLVANIA FOREST, TOSSED BY ITS LOOSE PASSENGER TO AND FRO. **AWARRRRRRR** DANIELLE, TRAVELLING FROM PARIS TO BROSTEIN...

SLOW DOWN DRIVER! YOU'RE GOING TOO FAST!

WAAAA!

NOW WHAT?

BUT THE ROADS ARE BAD AND FREQUENTLY BLOCKED

BLASTED BRANCH! THAT'S GOT IT - HOLY MOTHER OF GOD! WHAT'S THAT?

EEEEEE!

I HAD TO STOP FOR A MOMENT. I THOUGHT I SAW A MAN IN THE ROAD.

I KNOW. I SAW HIM!

YOU SAW SOMEONE? HANG ON, I'M DRIVING STRAIGHT TO THE INN.

AND A FEW MINUTES LATER, AT THE 'RUNNING BEAR' INN, NOT FAR FROM BADSTEIN



GO IN AND
WATCH YOURSELF
BY THE FIRE, MISS.
I'LL ATTEND TO
THE HORSES

BUT INSIDE



YOU'RE TRAVELLING **ALONE**,
MISS? WE HAVEN'T GOT ANY FREE
ROOMS, BUT AT LEAST WE CAN
GIVE YOU A MEAL BEFORE YOU
GET BACK IN THE COACH...

THE **COACH**...
IT SOUNDS LIKE
IT'S LEAVING
BUT IT CAN'T

BUT IT ALREADY
HAS



MY **LUGGAGE!**
HE'S DUMPED IT
AND **LEFT ME!**
BUT WHY?

GO BACK
AND WAIT
IN THE INN.
MISS. I'LL
SEE IF I
CAN FIND A
COACH TO
TAKE YOU TO
BADSTEIN

TIME DRAGS BY IN THE
INN UNTIL THE LANDLORD
RETURNS. BUT THEN



I'VE GOT
THE COACH
MISS!

WINE!

WILL YOU JOIN
ME, MY DEAR?

THANK YOU,
BUT I... YES,
WHY NOT...

HARDLY NOTICING THE GULLEN
BLANCES OF THE LANDLORD,
MARIANNE RECOUNTED THE
EVENING'S EVENTS



HOW **AWFUL!**
YOU MUST STAY AT
MY CHATEAU TONIGHT
WE CAN RUN YOU INTO
BADSTEIN IN THE
MORNING

BUT I
WOULDN'T
WANT TO

I **INSIST!**
MY COACH IS
OUTSIDE

AND SO, SHORTLY
AFTERWARDS



MY **WON**
WILL BRING IN
YOUR **LUGGAGE**
SO STRAIGHT IN
GRETA WILL
SHOW YOU TO
YOUR ROOM



EVERYTHING'S
COVERED IN **DUST!**
THE WHOLE PLACE
IS DECAYING...

I HOPE
YOU'LL BE
COMFORTABLE
DINING IN
TEN MINUTES

THEN, WHEN MARIANNE IS LEFT ALONE...

IT'S FREEZING WITH AN OPEN WINDOW! ILL.

WHO'S THAT? THE BARONESS SAID SHE WAS ALONE EXCEPT FOR THE TWO SERVANTS.

DO YOU SAW MY SON. HE'S AN INVALID. A GREAT EMBARRASSMENT BUT WHAT CAN YOU DO WITH A SON WHO KEEPS DEGRADING YOU...

YOU MEAN HE'S MENTALLY ILL.

I'M AFRAID SO. I HAVE TO KEEP HIM LOCKED UP. MOST PEOPLE THINK HE'S DEAD...

BUT LATER THAT NIGHT, WHEN THE SOUND OF FOOTSTEPS DISTURBS MARIANNE'S SLEEP...

NO! DON'T JUMP PLEASE... WAIT!

AND MARIANNE RUNS DOWN THE STAIRS TO MEET **BARON REINSTER**.

WHO ARE YOU?

THIS CHAIN STOPS ME DOING EVEN THAT...

IT TAKES THE HANDSOME BARON ONLY MOMENTS TO CONVINCE MARIANNE... AND SEND HER TO HIS MOTHER'S ROOM.

MARIANNE DANCE, BARON I CALLED YOU PLEASE, YOU SHOULDN'T.

JUMP AHEAD, MY DEAR I CAN'T...

BUT THAT'S MONSTROUS! HORRIBLE! YOU DON'T SEEM MAD?

IS THAT WHAT SHE TOLD YOU? IT'S MY MOTHER WHO'S MAD. BUT IF I HAD THE KEY TO THIS...

THIS MUST BE THE KEY - OH THAT SOUNDS LIKE THE BARONESS COMING BACK.

THE WINDOW'S MY ONLY CHANCE.

REACTING INSTINCTIVELY, MARIANNE SCRAMBLES OUT.

BUT THEN SHE IS BACK THROUGH THE WINDOW TO SAFETY FOR THE MOMENT.

BUT THEN...

HERE BARON! HAVE THE KEY! I'LL THROW IT DOWN.

GIVE ME THAT KEY!

I HAVE NO KEY...

IT'S A SHEER DROP! IF I PUT A FOOT WRONG, BUT MY ROOM'S NEXT DOOR... AND IF SHE CATCHES ME...

YOU LITTLE FOOL! IF YOU'VE LET HIM FREE...

AND MARIANNE HAS INDEED
LET HIM FREE



GO BACK TO YOUR
ROOM, MY DEAR! MY
MOTHER! AND I WANT
TO HAVE A LITTLE
TALK. COME, MOTHER!
COME TO ME...

DON'T BE AFRAID
GIRL. SHE'S QUITE
DEAD! SHE'S DEAD
AND HE'S FREE!



NOO!
WHAT HAVE YOU
DONE?

FORGIVE ME, BUT I
SERVED YOU WELL, EVEN
WHEN ONE OF THE BARONS'
EVIL FRIENDS TOOK HIM AND
MADE HIM WHAT HE IS! BUT
NOTHING COULD SAVE HIM,
COULD IT? THE POWERS OF
DARKNESS HAVE HIM
FOREVER!

BUT THERE IS NO TALK
ONLY... WOMAN'S MIS-
TRUSTING LAUGHTER FROM
SOMEWHERE BELOW



I CAN'T TELL IF
THAT'S THE BARONESS
OR GETHA, BUT I'VE
GOT TO GET OUT OF
HERE...

AND FLEEING BLINDLY,
MARIANNE DOES NOT HEAR
THE OLD WOMAN'S BURNING
FINAL WORDS TO HER
MISTRESS.



GETHA! WHERE
ARE THE BARON
AND LADIES?

THE BARONS' GONE!
THE CLANNED DEVIL'S
UNLOCKED HIMSELF! HE'S
FREE... FREE TO BEGIN THE
NIGHT! WOULD YOU LIKE TO
SEE THE BARONESS...

BUT NO!
ALL SHE KNOWS IS THE
TERROR OF RUNNING
THROUGH THE FOREST
THE EXHAUSTION OF A
NIGHT THAT HAS ALREADY
BROUGHT TOO MANY
SHOCKS.



FINALLY, SHE CAN GO NO
FURTHER... BUT EVEN
THE NIGHT GIVES WAY
TO MORNING



SHE'S NOT
DEAD, DARLING
LOOK LIKE A
BAD CASE OF
SHOCK! LET'S
HAVE THE
TERRIBLEST
CURE!

DON'T TRY TO
TALK, MY DEAR
WE'LL LOOK AFTER
YOU! DARLING! HOW
ARE WE FROM
BADSTEIN?



NOT FAR
BUT THE
INN'S JUST
BEFORE
WE GET
THERE...

BUT WHEN MARIANNE IS BROUGHT
BACK ONCE MORE TO THE BEGINNING
DARK INN



I'M SORRY, BUT
WE'RE NOT OPEN
FOR BUSINESS
THIS MORNING...

REALLY? BUT YOU HAVE
A ROOM HERE FOR ME...
OH, VAN ARSBERG
IS THE NAME



MANY HOURS PASS BEFORE VAN HELSING HAS COMPLETED HIS PREPARATIONS.

"OVER ALREADY?"
"WE'LL HAVE TO SLURRY!"
"IS THAT THE GIRL'S
GRAVE OUT THERE?"

BUT AS THEY APPROACH

"WHAT
IDIOTS! LOOK
THREE!"

"THE MASTER IS
WAITING, MY PRETTY!
BUT I CAN'T HELP YOU!
YOU'LL HAVE TO PUSH
UP BY YOURSELF...
PUSH."

AND BEFORE THE HORRIFIED EYES OF
VAN HELSING AND THE PRIEST

AND THAT SIGHT IS TOO MUCH
FOR FATHER STEPHANE.

"IN THE
NAME OF GOD,
STOP!"

"GET AWAY,
LITTLE ONE,
AND YOU IF
YOU TRY TO
STOP HER, I'LL
TEAR YOUR
FACE TO
SHREDS..."

BUT THE PRIEST KNOWS
WHAT MUST BE DONE...

BUT AS SOON AS VAN HELSING
STEPS OFF THE HALLOWED
EARTH OF THE CHURCHYARD

"WHAT
THAT BAT!
ATTACKING
ME!"

"GET AFTER
HER, VAN HELSING!
I'LL HOLD THIS CRONE
IF I CAN."

BUT AS THE BAT DIVINGS
ONCE MORE

"THE
CROSS
SAW THE CROSS
AND TURNED
RAN!"

CONCLUSION NEXT ISSUE

ANSWER DESK

by The HoH Team

Can you tell me if a film has ever been made from Manly Wade Wellman's writings and if so, has it ever been released in Britain?
Steven Gregory, London.

Yes, a low budget version of *Who Fears The Devil* was filmed in 1972 by director John Newland. Hodge Cepera starred as John the Belledeer, a wandering minstrel in the North Carolina mountains who battles evil with his occult knowledge and a silver-stringed guitar. Other notable cast members included Severn Darden, Denver Pyle, Susan Strasberg, Alfred Ryder and R.G. Armstrong. The film was re-edited and re-released in 1973 as *The Legend of Hillbilly John*. It was shown under this title at London's National Film Theatre in 1979 as part of their 'Fantasy Authors on Film' season and is currently available in Britain on video cassette.

What can you tell me about a writer named Jack Martin, whose novelizations of *Halloween III: Season of the Witch* and *Videodrome* were recently published in Britain?
Louise Gould, Wembley.

'Jack Martin' is, in fact, the pseudonym of Californian writer Dennis Etchison. Besides the two titles mentioned above, Etchison has also written the novelizations of John Carpenter's *The Fog* (under his own byline) and *Halloween II* (as Jack Martin - not published in Britain). A collection of Etchison's short stories, *The Dark Country*, was published last year in America; and watch out for an article about film novelizations in an upcoming issue of HoH.

Do you know anything about a 1953 short called *Abbott and Costello Meet the Creature*? I'm sure I've read about it somewhere but can't track it down.
Ken Henley, Exeter.

This is a rumour that crops up now and then but, like you, we can't pinpoint the film. No listings of Creature films nor A&C films/TV shows help with this. Possibly a short test of the suit was made on an A&C set prior to shooting *The Creature from the Black Lagoon* in 1954. Incidentally Glenn Strange was initially to have played the Creature but his part was taken by Ricou Browning (under water) and Ben Chapman (on land).

I recall a TV showing of Poe's 'The Fall of the House of Usher' in the mid-60s but no-one else seems to! Help!
John C. Berclsey, Carlisle.

Glad to oblige, John. This was one of a series of classic horror tales in ABC's 1966 series *Mystery and Imagination*. Other tales came from M.R. James, Le Fanu and Stevenson amongst others. A tie-in paperback was published by Fontana in the same year with a cover still of the mummified clergyman other long-term viewers might recall.

ANSWER DESK welcomes your queries on film, TV or written horror! Send your questions (or oddments of information you might like to share with other HoH readers) to - Answer Desk, *Halls of Horror*, 3 Lewisham Way, London SE14 6PP.



KOLCHAK: THE NIGHT STALKER

Feature by
Stephen Jones

On January 11th 1972, *The Night Stalker* was aired as an ABC Movie of the Week on American television.

Darren McGavin starred as a down-on-his-luck newsmen, Carl Kolchak, out to overcome the censorship of his editor, Tony Vincenzo (played by Simon Oakland), and the police when he uncovers a series of macabre murders in Las Vegas: each of the young and attractive female victims has been drained of blood through a neck wound. Kolchak is convinced that the killer is the mysterious Janice Skorzeny (Barry Atwater), and although he finally drives a stake through the vampire's heart, the story is suppressed by the authorities and Kolchak is drummed out of town.

Produced by Dan Curtis (also responsible for the *Dark Shadows* TV series) and atmospherically directed by John Llewellyn Moxey, the film was based on a 1970 unpublished novel, *The Kolchak Papers*, by Jeff Rice. It had been sitting around the ABC-TV offices for some time before Curtis dusted it off and gave it to veteran horror author and screenwriter Richard Matheson to adapt.

The Night Stalker boasted a strong supporting cast that included Ralph Meeker, Claude Akins, Kent Smith and Elaine Cook, Jr. Unusually violent for a made-for-television movie, it became something of an embarrassment to ABC when it scored the highest rating of the season with 75 million viewers, and went on to win both the Edgar and Writers Guild awards.

However, the following year McGavin returned as Kolchak in a second TV film, *The Night Strangler* (shot under the working title *The Time Killer*). It was shown by ABC-TV as part of their Tuesday Movie of the Week series on January 16th, 1973. This time Dan Curtis produced and directed and the script was once again by Richard Matheson. Kolchak and his ulcer-plagued editor Vincenzo (Oakland) are on the trail of a Civil War doctor (Richard Anderson) who has created an elixir of eternal life, but he needs the blood of young women every twenty-one years to make it effective.

Although the plot was similar to Barré Lyndon's famous play, *The Man in Half Moon Street*, Matheson's script included some skilful humour and an exciting climax set in the shadowy gaslit streets beneath Seattle. As Kolchak describes it, "It was like another world down there, a world of yesterday. Sidewalks and storefronts just as they'd been left after the fire in 1889. Windows built to admit the light, admitting only darkness now... The tomb of Old Seattle."

"If my family and I hadn't gone to Seattle several times on camping trips, I probably would never have gotten the idea," recalled Matheson. "They have what is called *The City Underneath Seattle*. It's a tour. It's not as far-reaching and deep as in the movie, of course, but it does exist and there are old stone fronts and run down buildings

underneath the streets of Seattle." Curtis' above-average direction, another solid supporting cast (Scott Brady, Wally Cox, Margaret Hamilton, John Carradine, Al Lewis), and the imaginative storyline resulted in drawing impressive viewing figures.

Plans for a third Kolchak TV movie never progressed very far; provisionally titled *The Night Killers*, it was to have been scripted by Matheson and William F. Nolan and filmed in 1974 as the pilot for a potential mini-series of monthly hour-and-a-half movies. But Darren McGavin recognised the character's potential as a regular series. Under the banner of his own company, Francy Productions, in association with Universal/MCA and ABC-TV, McGavin became executive producer and star of *Kolchak: The Night Stalker*, a weekly, hour-long series that ran for twenty episodes during the 1974-75 season.

Horror series have traditionally not done very well on American television (with a few notable exceptions like *The Twilight Zone* and *Carter*), usually because of the rigid censorship imposed by the stations. As McGavin explained at the time: "Kolchak really isn't a pure horror show, although it deals with man-killing monsters and creatures every week. The simple fact is you can't do a legitimate 'horror show' on network time, as the sponsors don't want to scare people out of their pants. So we decided to stillies, not terrify, to have fun with it." Yet even though most of the show's horrors were restricted to the shadows, when the series was repeated during the summer prime-time, some scenes were trimmed that were considered unsuitable for family viewing.

Instead of concentrating on the monsters, the series concept evolved around the character of Carl Kolchak himself: "If ever the term 'diamond-in-the-rough' applied to an individual, it is Kolchak. He is aggressive, independent and tough-minded with a very sense of humour. He is also open-minded, capable of accepting the fact that possibilities beyond human experience may exist. With a keen sense for news, especially the unusual and strange, he is tenacious when it comes to ferretting out a story."

"The Kolchak by-line was once the most respected in the business, but that was several years and many jobs ago. He is still looking for that big story that will put him back on top. His last important job was with a leading New York paper. When he was given his walking papers he left wearing a narrow-tailed seersucker suit and straw hat, he's still wearing them. Carl Kolchak is unique and so are the stories he pursues. He will uncover some of the most bizarre and frightening stories imaginable. The stories he is involved in are those that someone does not want uncovered. But like the dedicated investigative reporter he is, Kolchak pursues them to the end. However, the incredible stories of Carl Kolchak will exist only in his tapes and never see the printed page."

A triple-threat of editor, artist and author makes Steve Jones one of the most visible people in the British fantasy world. Together with Dave Sutton he edited the award-winning *Argosaurus* and the multiple award-winning *Fantasy Tales*, a tribute to the pulp era of *Weird Tales*. He also edits, with Jo Fletcher, the *British Fantasy Society Newsletter* in a style reminiscent of his late awarded *Fantasy World*. He writes autonomously on fantasy films (most recently for *Famous Monsters*) and does artwork for a whole range of magazines in the UK, US and Europe.



(Above) Star **Deven McGavin** searching for evil as **Kolchak, the Night Stalker**. (Below) Recently deceased **Simon Oakland** as Detective **Tony Vincent**.



Paul Pleydon made his debut as a producer for MCA television on **Kolchak** having previously worked as a producer and scriptwriter on such popular series as **The Megician**, **Cannon**, **The Wild, Wild West**, **Hawaii Five-O** and **Mission: Impossible**.

Outlining the series, Pleydon said, "Kolchak: The Night Stalker" is entertainment, not action drama. Each week Kolchak will come face-to-face with the terrifying. Our stories will fall into three categories: the Gothic, science fiction and the occult. We will not deal with the grotesque, nor will every episode have little green men popping out of the shadows. Our situations and locations will be real into these we will thrust the fantasies with the 'bad guys' being out of their element. For instance, as in the original movie, if one of our stories happens to deal with a vampire, he will not be located in a Dracula-type castle. He may be lurking in the dark of an ordinary house within any town in the country."

For the series, Simon Oakland recreated his role as Vincenzo, Kolchak's no-nonsense editor from the two movies. Other regulars were the sarcastic Ron Updyke (Jack Grinnage) and lovable old Emily Cowles (Ruth McDevitt), Kolchak's fellow reporters.

The show debuted on September 13th 1974 with an episode entitled **The Ripper**, in which the original Jack the Ripper is responsible for a series of modern-day slayings. To cut costs, McGavin replaced Matheson with a number of less accomplished scriptwriters, and coupled with average directors and less-than-exciting guest stars, it was left to the strong central character of Kolchak to carry the series through.

Kolchak and Vincenzo are now working out of the offices of International News Service in Chicago, but a stylized Chicago ('anytown' U.S.A.), infested by creatures of evil. The monsters that Kolchak confronts no longer hide in the darkness, but walk the streets of an unreal city, yet officialdom believes it is in the public's interest to suppress the fact. Only Kolchak is willing to break this conspiracy and expose the forces of darkness, although usually to little avail.

"I didn't want our viewers thinking we were some sort of 'monster-of-the-week' thing," said McGavin. "I happen to have a terrible sense of reality, and when I look at a guy in a rubber mask I say 'That's a guy in a rubber mask!' That bores me. It's much more frightening if the lights suddenly go out in the house and something starts scratching at the door and you don't know what the hell it is. You open the door and there's nothing there. You shut the door and pretty soon it starts again. Now that's scary."

The supernatural forces in **Kolchak** ranged from the traditional vampires, werewolves, mummies and zombies, through futuristic robots and invading aliens, to more mythological horrors. In one of the best episodes, **Horror in the**



Heights (Hammer veteran Jimmy Sangster's supposed tribute to H.P. Lovecraft), a legendary monster lures its victims to their death by taking on the appearance of someone they trust. This was basically the strength of the series: each week McGavin's modern-day Van Helsing was pitted against other predictable monsters given an unusual twist by the contemporary setting — a legendary bayou monster is materialized by a sleep researcher, a challenger for the Senate sells his soul to the Devil, a computer doing service is run by an eternally youthful Helen of Troy, and a twelfth-century knight manes Chicago. Credible and bizarre, **Kolchak: The Night Stalker** promised chilling suspense in the finest tradition.

Sadly, however, the series was almost totally ignored; it was never even reviewed in America's weekly TV Guide. Jeff Rice sued the producers, claiming he had never given his permission for a weekly spin-off series (strange, as he even directed one of the episodes, *The Spanish Moss Murders*), and the final nail in the coffin came when Fred Silverman became ABC-TV's new head of programming. Silverman had a reputation for dinking science fiction and fantasy shows, and so after twenty low-rated episodes and the subsequent legal problems, **Kolchak: The Night Stalker** was inevitably cancelled.

KOLCHAK KREDITS

The Night Stalker (1971)

Darren McGavin (as Carl Kolchak), Carol Lynley (as Gail Foster), Simon Oakland (as Vincent), Ralph Meeker (as Bernie Jenks), Claude Akins (as Sheriff Buscher), Charles McGrew (as Chief Masters), Barry Atwater (as Skorsky), Kent Smith (as D.A. Perna), Larry Linville (as Mokurjo), with Elaine Cook, Jr.

Dir: John Llewellyn Moxey. **Prod:** Dan Curtis. **Scr:** Richard Matheson, from the unpublished novel *The Kolchak Papers* by Jeff Rice.

A Den Curtis/ABC-TV production, 73 mins.

The Night Stalker (1972)

Darren McGavin (as Kolchak), Jo Ann Pflug (as Louise Harper), Simon Oakland (as Vincent), Scott Brady (as Capt. Schubert), Willy Cox (as Mr. Berry), Margaret Hamilton (as Prof. Crabwell), John Carmichael (as Llewellyn Crossbender), Richard Anderson (as Dr. Melcolm), Al Lewis (as The Tramp).

Prod/Dir: Dan Curtis. **Scr:** Richard Matheson.

A Dan Curtis/ABC Circle Film, 74 mins.

KOLCHAK: THE NIGHT STALKER (1974-75)

Darren McGavin (as Carl Kolchak), Simon Oakland (as Tony Vincenzo), Jack Grinnage (as Ron Updike), Ruth McDermitt (as Emily Cowley).

Prod: Paul Heydon and Cy Chermak. **Story Consultant:** David Chase. **Music:** Gil Mello and Hal Mooney. **Fredrick Productions and Universal/MCA Television.** 60 mins.

The Ripper

Beatrice Celen (as Jane Plumm), Ken Lynch (as Captain Warren), Mickey Glynn (as The Ripper), Ivor Francis (as Wax Museum Curator).

Dir: Allen Brown. **Scr:** R. Borchert.

The Zombie

Charles Aidman (as Capt. Leo Winwood), Joseph Sirole (as Benjamin Spesso), J. Pat O'Malley (as Cemetery Caretaker), Scotman Crothers (as Uncle Filmon).

Dir: Alex Gershtoff. **Scr:** Zekai Morko and David Chase from a story by Morko.

U.F.D. (Alternative title: They Have Been — They Are — They Will Be ...)

James Gregory (as Capt. Quill), Mary Wickes (as Dr. Winestock), Dick Van Patten (as Alfred Brindle), John Fredler (as Gordy), Fritz Feld (as Walter).

Dir: Allen Baron. **Scr:** R. Borchert from a story by Dennis Clark.

Vampire

Kathleen Nolan (as Faye Kruger), Suzanne Charney (as Catherine Rowlands), William Daniels (as Lt. Matton).

Dir: Don Weis. **Scr:** Bill Stretton, David Chase and Rudolph Borchert.

The Werewolf

Dick Gautier (as Mel Tarter), Henry Jones (as Capt. Wells), Nina Talbot (as Paula Griffin), Eric Braeden (as Bernhard Shogler).

Dir: Allen Baron. **Scr:** Paul Heydon and David Chase.

Fire Fall (Alternative title: The Doppelgänger)

Fred Bear (as Ryder Bond), Philip Carey (as Sgt. Meyer), Medlyn Rhue (as Mimi).

Dir: Don Weis. **Scr:** Bill S. Ballinger.

The Devil's Platform

Tom Skerritt (as Robert Palmer), Julia Gregg (as Susan Driscoll).

Dir: Allen Baron. **Scr:** Tim Maschler, Don Mullally, Norm Lubmann, Larry Markes, David Chase and Rudy Borchert.

Bad Medicine

Ramon Bieri (as Capt. Joe Baker), Alice Ghostley (as Dr. Agnes Temple), Victor Jory (as Charles Rolling Thunder), Richard Kiel (as The Indian).

Dir: Alex Gershtoff. **Scr:** L. Ford Neale and John Huff.

The Spanish Moss Murders

Keenan Wynn (as Capt. Siska), Severn Darden (as Dr. Aaron Pollock), Roberts Dean (as Michelle Kelly), Richard Kiel (as The Monster).

Dir: Jeff Rice. **Scr:** Al Friedman and David Chase.

The Energy Eater (Alternative title: Metchemondo)

William Smith (as Jim Elkholm), Elaine Griffin (as Jane Elsen), Robert Cornthwaite (as Dr. Hartfield).

Dir: Alex Gershtoff. **Scr:** Arthur Rowa, Robert Earl and Rudolph Borchert.

Horror in the Heights (Alternative title: The Rakshasa)

Phil Silvers (as Harry Stamen), Benny Rubin (as Buck Fineman), Abraham Sofaer (as The Hindu).

Dir: Michael Caffey. **Scr:** Jimmy Sangster.

Mr. R.L.N.G.

Corinne Michaels (as Leslie Dwyer), Julie Adams (as Mrs. Walker).

Dir: Gene Levitt. **Scr:** L. Ford Neale and John Huff.

Primal Scream (Alternative title: The Humanoid)

John Marley (as Capt. Maurice Molner), Pat Harrington (as Thomas Kitzmiller).

Dir: Robert Scheerer. **Scr:** Bill Ballinger and David Chase.

The Travel Collection

Nina Foch (as Madame Trevi), Lara Parker (as Medelaine).

Dir: Don Weis. **Scr:** Rudolph Borchert.

Chopper

Jim Backus (as Herb Branson), Sharon Farrell (as Lila), Larry Linville (as Capt. Jones), Jay Robinson (as Prof. Eli Strig).

Dir: Bruce Kessler. **Scr:** Steve Fisher and David Chase.

Demon in Lace

Hunter Von Leer (as Don Rhiner), Keenan Wynn (as Capt. Joe Siska), Carolyn Jones (as The Registrar), Andrew Pine (as Prof. C. Evan Spoto).

Dir: Don Weis. **Scr:** Stephen Lord and Michael Kozoll.

Legacy of Terror

Ramon Bieri (as Capt. Webster), Craig Baxter (as Sgt. Rolf Anderson), Papp Scott (as Tilly Jones), Erick Estrada (as Pope Torres).

Dir: Don McDougall. **Scr:** Arthur Rowa.

The Nightly Murders

John Dehner (as Capt. Vernon Rausch), Jim Drum (as Leo J. Ramutka).

Dir: Vince McElweety. **Scr:** Paul Magistrotti, Michael Kozoll and David Chase.

The Youth Killer

Cathy Lee Crosby (as Helen), Kathleen Freeman (as Bella Senoff).

Dir: Ron McDougall. **Scr:** Rudy Borchert.

Sentry

Kathie Browne (as Irene Lamont), Tom Bosley (as Jack Fisherty), Frank Campanella (as Ted Chapman), John Hoyt (as Lamar Beckwith).

Dir: Seymour Robbie. **Scr:** L. Ford Neale and John Huff.

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HISTORY OF HAMMER

by Bob Sheridan

PART 7



While Hammer Productions expected to enter the realm of the spectacle film with *Sole* in 1965, they also offered a sequel to one of their greatest non-horror successes, *The Camp on Blood Island* (see *Hell 18*). The film, directed by Quentin Lawrence from a John Gilling script, was entitled *The Secret of Blood Island*, and was released through Universal. Despite the added attraction of colour photography, *Secret* failed to have the impact of its forerunner, possibly due to a lack of audience interest in war films at the time. The cycle of World War II films had peaked with the release of the star-studded 1962 production *The Longest Day*, and the market had been glutted with service dramas. In addition, *The Secret of Blood Island* boasted a rather improbable plot, involving prisoners of war hiding a girl (Barbara Shelley) from their enemy captors. Hammer veteran character actor Michael Ripper summed up the film this way: "I thought the story was very dodgy. I don't give a damn how hungry you are, if you haven't seen a bird in four years, or whatever it was, she'd have been starved, wouldn't she? Somebody must have had the strength. I don't believe the story at all, but I must admit I had a good part in it."

Hammer's next film, *Hysteria*, was released through MGM. Written and produced by Jimmy Sangster and directed by Freddie Francis, *Hysteria* continued the series of monochrome "sensu-Hitchcockian" which Sangster had begun with *Taste of Fear*. Robert Webber starred in this eerie tale of murder complicated by amnesia.

Another side of Hammer was covered by the release of *The Brigand of Kandahar* (by Warner-Pathe in Britain and Columbia in the USA). Written and directed by John Gilling, the film starred Ronald Lewis as a half-breed officer in the British Army. Since Lewis is half-Indian, and the film's setting is India during the 1850s, it is not surprising that the film's story concerns issues of divided loyalty. Thanks to the prejudice and suspicions of his fellow officers, Lewis eventually chooses to side with the "enemy", a band of marauding natives led by Oliver Reed and Yvonne Roman. A modestly entertaining adventure with a simple but valid message, *The Brigand of Kandahar* borrowed a number of elements (including stock footage) from Korda's *The Four Feathers*.

With their next film, Hammer ventured into joint production with Seven Arts. This collaboration enabled Hammer to obtain Bette Davis for the title role in *The Nanny*. Miss Davis, at her peak during the 1930s and '40s, had re-established her career through her barnstorming performances in two Robert Aldrich chokers, *What Ever Happened to Baby Jane?* and *Hush*, *Sweet Charlotte*. Jimmy Sangster produced

(Above) Last of the Summer Wins etc. etc. (Below) Gilling's *Brigand of Kandahar* attempts to disguise Barbara Shelley as a man (some chance!) in *The Secret of Blood Island*.

The Nanny, scripting from Evelyn Piper's novel, and Seth Holt handled the directorial chores. Like the rest of the films covered in this chapter, *The Nanny* was released in England by Warner-Pathe and in America by 10th Century Fox.

The roles which Miss Davis had been playing, coupled with Hammer's reputation for "excessiveness" in their horror films, led many to expect *The Nanny* to be an embarrassment to both the actress and the production company. However, Hammer (as well as Bette Davis) was being underrated as usual, and the Hammer tradition of doing the unexpected had been forgotten. Instead of the hysterical performances from the Aldrich films, *The Nanny* features one of the most restrained and subtle performances ever delivered by Miss Davis. While she is obviously the film's main attraction, Miss Davis is not the whole show. William Dix as young Joey, who has a seemingly insane hatred for his nanny (Davis), does a fine job without ever resorting to cuteness to win audience support. Without giving away any of the film's plot twists, it is simply noted that the performance by young Dix is even more effective on repeatedly seeing the film, when the viewer already knows exactly what is going on.

In keeping with Sangster's format for his 1960s thrillers for Hammer, *The Nanny* deals with psychological rather than supernatural horrors. Sangster's break with the type of horror he first created for Hammer went to the extent that Sangster had his name removed from the credits of the next Hammer — Seven Arts Production, *Dracula — Prince of Darkness*. The film's screenplay is credited to John Sanborn, "from an idea by John Elder (Anthony Hinds) based on characters created by Bram Stoker". Actually, the film was made from Sangster's script for *The Revenge of Dracula*, which was to have been filmed as an immediate followup to *Dracula* (see part two, Holt 18). The project had been cancelled due to Christopher Lee's refusal to repeat the title role. Lee has always been concerned with the problem of typecasting, and his early decisions regarding his film roles showed an intelligent grasp of the long term implications of building an acting career. By 1965, Lee felt that he had played a wide enough variety of parts in international productions, and so he agreed to return to his most popular characterization.

The first Hammer film released in 1966, *Dracula — Prince of Darkness* was directed by Terence Fisher, who had guided Christopher Lee through his first performance as the blood-thirsty count and then directed the first film's semi-sequel, *Brides of Dracula* (see part four, Holt 21). Of Hammer's three *Dracula* films, *Prince of Darkness* was the first not to feature *Dracula's* nemesis Van Helsing (played by



(Above) Ronald Lewis and Yvonne Leventhal share a quiet moment in *The Nanny* from Hammer. (Below) Bette Davis in *The Nanny* is up to no good, or is she?

Peter Cushing in the first two films). Instead, vampire-fighting expertise was supplied by Andrew Kier in the role of Father Sander (pronounced "Sandor" by everyone in the film). Where Van Helsing was a man of the town, Sander's territory is the country. Van Helsing, living in civilisation, cultivated the necessary social graces in order to deal with the people around him. Sander, living in remote wooded areas, uses his authority as a priest to insult and intimidate his ignorant flock. Like Van Helsing, Sander despises blind superstition, but recognises the forces of evil and respects their power. Also like Van Helsing, Sander is dedicated to wiping these forces off the face of the earth.

While similarities between the two films exist, *Dracula — Prince of Darkness* is in many ways a different sort of film to Hammer's (Boswer of) *Dracula*. The new film opens with a pre-credits sequence consisting of the final Van Helsing-Dracula confrontation from *Dracula*, with a voice-over narration explaining that these events took place ten years before the events which are about to be depicted. This stock-footage prologue serves a double purpose; it ties the new film in as a direct sequel to the first, and also provides the only appearance of Dracula in the first half of the film. Rather than jumping right into the expected vampire activities, *Dracula — Prince of Darkness* takes its time introducing and developing its new characters before the revival of Dracula. Along with Sander, the film's featured characters are two vacationing British couples, newlyweds Charles and Diana (Francis Matthews and Susan Finner), along with Charles' older brother Alan and his wife Helen (Charles Tingwell and Barbara Shelley). Despite Sander's warnings, the holiday quartet find themselves stranded near Castle Dracula at night. A devious coach appears, when they board it, they find that they are unable to control the horses, who bring them directly to the castle, where they encounter Klove (Philip Latham), an eerie "servant" of Count Dracula.

These early sequences contain a number of effectively atmospheric touches, such as the strange wind that blows when the travellers offer a toast to their absent host, Dracula (who, as Klove explains, "died without issue in the accepted sense", but left instructions that all visitors to the castle be made welcome and fed). The first night in the castle, both the film and the travellers' lives take a drastic turn. Klove kills Alan and drains his blood on to a pile of ashes in a stone coffin. The ashes are those of Dracula, who is returned to human form by the life-giving blood (Terence Fisher was amused by my fantasy of a sequence in which Klove is shown sweeping up all the ashes, which were scattered by the wind at the end of *Dracula*).

Once Dracula is introduced, the pace of the film picks up, and a number of thrilling vampire encounters ensue. While much of this footage is similar to material in *Dracula* and *Brides of Dracula*, variations and some novel ideas do crop up. Even Dracula himself is a bit different. Most obviously, the lining of his cape has been changed from black to red. On a subtler level, Dracula is played as a spectre of his former self — as

Christopher Lee described it, an "embodiment of evil". This image is enforced by the fact that Lee has no lines in the film and must rely on gestures and facial expressions to communicate the role.

The most interesting of the film's new material is drawn directly from Bram Stoker's original "Dracula" novel. Thorley Walters plays an insect-eating character named Peter who is obviously based on the novel's Renfield. And Dracula summons Diana to vampirism by tearing his chest, cutting himself with his fingernail, and drawing Diana to him to taste the wound — a sequence lifted almost exactly from the original work. The film also uses Stoker's premise that a vampire cannot cross a threshold uninvited, and coverts Stoker's idea that a vampire cannot cross flowing water into the premise that flowing water is fatal to the vampire. In terms of its return to the original inspiration for the series, *Dracula — Prince of Darkness* resembles James Whale's 1935 *Bride of Frankenstein*, which used material from Mary Shelley's "Frankenstein" that had not been included in Whale's first *Frankenstein* film.

Dracula — Prince of Darkness was followed by *The Plague of the Zombies*, which was directed by John Gilling from a Peter Bryan script. Of all filmed movie monsters, zombies have the vaguest mythology. The two most famous zombie films, *White Zombie* and *I Walked With A Zombie*, were totally different in both style and content. Basking on the familiarity of the word "zombie", Hammer retained the voodoo elements associated with the concept, but otherwise provided a totally original presentation. The off beat location of Cornwall was used to good effect, and the film took some time attacking upper class decadence, in the tradition of the opening sequences of Hammer's *Hound of the Baskervilles* and *The Curse of the Werewolf*. This aspect of the film is most effectively shown in a sequence involving a fox hunt, in which the local gentry use heroine Diane Clair as the fox!

John Canton, in a role seemingly tailor-made for Christopher Lee, plays the leader of the voodoo cult. In another aspect of the film with social commentary overtones, corpses are being made into zombies in order to provide free labour for a local tin mine. However, the most memorable sequence in *The Plague of the Zombies* is a nightmare suffered by hero Brook Williams. Roger Corman, in his series of Edgar Allan Poe adaptations during the 1960s, gained attention through his use of hallucatory dream sequences, and so Hammer responded in kind with one of the most frightening scenes ever filmed. "Inspired" by the horrific events taking place around him, Williams dreams that he is in a graveyard where zombies are coming to life.

If you need to be told that this impudently gentlemanly is Chris Lee as Dracula, Prince of Darkness then you'd better read off quickly for some H&H book issues!



in their graves and rising up through the dirt to walk the earth — surely not the most relaxing images one might conjure up!

Christopher Lee returned in the title role of *Rasputin — The Mad Monk*, a film often criticised for devoting itself more to the requirements of Hammer horror than to an accurate re-enactment of history. While the film is mainly fiction, the reported facts concerning the life and, especially, death of the real Rasputin are far more unbelievable than anything in the film. Directed by Don Sharp from a "John Elder" screenplay, *Rasputin* was shot immediately after *Dracula — Prince of Darkness*, on the same sets. As a result, Caste Dracula became a royal Russian palace! Along with Lee, *Dracula — Prince of Darkness* leading players Barbara Shelley and Francis Matthews were recruited to head the *Rasputin* cast.

While *Rasputin* boasted thrills, nice production values, and fine performances — especially by Barbara Shelley — the film is mainly remembered as a *tour-de-force* for Christopher Lee. With more screen time than he would get in any *Dracula* film, Lee was able to create a complex and fascinating characterisation. Lee saw Rasputin as a "great, roaring bull of a man", who had a strange, almost supernatural power over women. Throughout the film, Lee forcefully conveys the essence of a strong man driven by unknowable forces. Whether battling enraged peasants, justifying his actions to his fellow monks, seducing women, or nearly assuming rule of coastal Russia, Lee is totally convincing and awe-inspiring. And the whole film is climaxed by one of Lee's finest spectacular death scenes.

As *Rasputin — The Mad Monk* followed *Dracula — Prince of Darkness*, The Reptile used the sets and Cornish locations of *The Plague of the Zombies*. The film's "John Elder" script was in the classic Hammer mould, and director John Gilling turned out one of the finest Hammer horror films of the period. Jacqueline Pearce, who had been a zombie victim in Gilling's previous Cornwall thriller, essayed the tragic title role in *The Reptile*. As Anna, daughter of the mysterious Dr. Franklin (Noel Willman), Miss Pearce suffers an ancient Malay curse brought on by the actions of her father. The result of this curse is that Anna periodically transforms into a hideous reptilian creature with murder on its mind. The Reptile kills by bringing its victims on the neck, injecting a poisonous venom into the wound. The strange death symptoms lead the local villagers to believe that they are suffering a supernatural plague, which they term "The Black Death".

Harry Spaulding (Ray Barrett, brother of the Reptile's first victim in the film, arrives in Cornwall with his wife, Valerie (Jennifer Danisch), to claim the cottage which he has inherited from his brother. The Spauldings are gradually drawn into the mysterious goings-on in the area, and Harry begins to realise that his brother's death is part of the mystery. Eventually, Harry traces things to Dr. Franklin and his withdrawn, star-playing daughter, and another fiery Hammer climax ensues.

The *Witches*, Hammer's next release, brought another established and respected Hollywood actress to the House of Hammer



in the person of Joan Fontaine. The film was written by Nigel Kneale, the creator of *Quatermass*, based on Peter Cerra's novel "The Devil's Dowry" (the book's title was used for the film's American release). Directed by Cyril Frankel, *The Witches* concerns African magic, as practised in the wilds of modern-day England. Miss Fontaine, having suffered a nervous breakdown in Africa, naturally has great problems coping with her gradual realisation that she has moved into the midst of a black magic cult in her native Britain. Soon, what should be considered normal daily activities begin to take on sinister implications, and the fine line between reality and imagination becomes increasingly blurred. As one might suspect, Miss Fontaine's fears concerning her neighbourhood are justified, and she ultimately finds herself attempting to prevent a human sacrifice.

Hammer founded out 1966 with the release of their (approximately) 100th production, *One Million Years B.C.* A colour remake of the monochrome 1940 film *One Million B.C.* (originally released in England as *Man and His Match*), *One Million Years B.C.* was Hammer's most ambitious undertaking. Michael Carreras wrote the script, which was taken directly from the screenplay of the first version. As the film's producer, Michael Carreras was reunited with Aida Young, his associate producer for *Sin*. Early during the preparations for production, Michael Carreras wisely requested the services of special effects wizard Ray Harryhausen. Harryhausen's distinctive brand of movie magic had enriched such films as *The Beast From 20,000 Fathoms*, *The 7th Voyage of Sinbad*, and *Jesse and the Argonauts*; in short, he was the ideal choice for the task at hand.

Finding Harryhausen agreeable to the project, Michael Carreras was able for the most part to avoid using live animals to play the prehistoric beasts which the film required, (as had been done in the original version). Harryhausen's involvement led to the hiring of cinematographer Wilton Cooper, who had filmed Harryhausen's previous five movies. Don Chaffey, director of *Jesse and the Argonauts*, was hired for the new film. And so Harryhausen was able to work with men familiar with the requirements of his methods of combining live-action with stop-motion animated models.

Beyond the technical expertise assured behind the camera, Hammer knew they had a winner on their hands when they saw the rushes of the film's leading lady. Once again, Hammer had a newfound star, and they made certain that the public found out about it. They succeeded, and the name Raquel Welch became a household word.



(Above) The Count will shortly have a refreshing bloodbath in *Dracula*, Pt. II. (Below) It may look like the Ku Klux Klan but this is the Cornish-based *Plague of the Zombies*.

One Million Years B.C. was shot on location in the Canary Islands, with interiors filmed on some of the largest and most unusual sets ever constructed at Elstree Studios. In addition to the different style of special effects, the Hammer Film is different from the first version in terms of both content and mood. Carreras dropped the modern-day prologue from the original as well as a central child character. Thus, beyond a brief opening narration, *One Million Years B.C.* has no English dialogue. Most reviewers and film historians to this day dismiss the film's dialogue as gibberish, simply a series of random grunts and yells. However, as anyone paying attention will notice, the film's characters are speaking a single language with recognizable words and meanings. As a matter of fact, it is the same language that was used in the 1940 *One Million B.C.* At any rate, the use of a made-up language provided a novel advantage, in that none of the actors had to be redubbed for foreign releases of the film, only the voice-over narration had to be altered. Carreras also eliminated a central child character from the original film, and added a subterranean tribe of hairy apemen (much of this footage was edited out for the American release of the film, along with part of the sequence in which a prehistoric attack a group of people at a beach).

Whereas *One Million B.C.* had relied on charm and novelty value for its appeal, *One Million Years B.C.* was made for a far more jaded audience, and so the approach to its material was by necessity different. Instead of a light fairy tale, Hammer made a grim adventure of survival in a hostile environment. This aspect of the film is embraced greatly by Mario Nascimbene's weird music score and "special musical effects." Most famous for his score for *The Vikings*, Nascimbene has always been eager to experiment. His contribution to *One Million Years B.C.* was to provide an appropriate equivalent in sound of the film's unique visuals. Thus he achieved admirably, emphasising both the savagery and grandeur of the world portrayed in the film.

Most of the problems encountered in making *One Million Years B.C.* were caused by the special effects, which required a long period of post-production work. Since films are made with borrowed money, the sooner a film is released, the less interest must be paid on the loan. And stop-motion animation is probably the most time-consuming type of special effects, since, in addition to being combined with the live-action footage, each model creature must be posed and photographed twenty-four times to provide one second of motion picture film. Ray Harryhausen is respected as the most efficient stop-motion animator, but there is a limit to what anyone can turn out in a given period of time. Virtually all of Harryhausen's films have had planned animation sequences left unfinished because of this problem, and *One Million Years B.C.* is no exception.

The pressures of time and money forced Harryhausen to cut corners by resorting to the use of live lizards and a spider for a few sequences. Beyond the fact that these real-life creatures lack the versatility of Harryhausen's creations, they are unable to



(Above left and centre) Christopher Lee directs Barbara Shelley and then turns on the full charm of Rasputin, the Mad Monk. (Below) Blake's Seven star Jacqueline Pearce as *The Reptile*.



(Above) Would you believe this is Leonard (Rising Damp) Rossiter sporting that nice Joe Fontaine in *The Witches*?



endure the rigours of filming for extended periods of time. In order to convey the intended illusion of massiveness, any animals must be filmed at high speeds so that their motions are slowed down when the film is shown. This necessitates the use of extremely bright lighting which will eventually cause the animals pain and render them sluggish.

In one case, the need for shortcuts resulted in an animation scene not planned for the film! A model *Brontosaurus* had been built for the film's finale, in which the lumbering dinosaur was to have trapped a number of cave people in a cliffside cave. When it was realised that it would be impossible to film the scene on the film's budget and schedule, Harryhausen added a short sequence early in the film in which the *Brontosaurus* appears. Oddly enough, the brief use of the creature as a "spear carrier" (Harryhausen's term) served to give the film a greater feeling of extravagance, giving the viewer the impression that any sort of gigantic beast might wander by in the background!

One of the film's greatest highlights is the battle between hero John Richardson and an animated *Allosaurus*, climaxed by the impaling of the beast on a long wooden pole. What most people don't realise is that the introduction to this sequence, also involving animation, was never filmed. As originally planned, the sequence had Raquel Welch showing John Richardson a large wooden pen, in which a giant prehistoric bird was kept. When Miss Welch attempted to remove one of the bird's huge eggs, the bird attacked her. Richardson, racing to her defence, frightened the bird, and it escaped its pen. The bird fled on foot, just as it was about to disappear between two large rock formations, the *Allosaurus* darted out from behind one of the rocks and scratched up the bird in its mouth... at least, that's the way Harryhausen's original storyboards showed it! Not one to forget a good idea, Harryhausen used a variation on this sequence to introduce the title dinosaur in *The Valley of Gwangi*, his next film.

Budgetary restrictions notwithstanding, *One Million Years B.C.* was rousing entertainment and became a huge international success, proving once again that Hammer knew how to give the public what they wanted, before they even knew what it was that they wanted. The story was the same as when Hammer first unleashed *The Curse of Frankenstein*. The critics complained, and audiences worldwide flocked to see it in droves. And another chapter in the living history of Hammer was begun.

(Above) Raquel Welch shows off her new fur wardrobe whilst (Below) a trio of monsters prowls the world of *One Million Years B.C.*



CAMPBELL'S COLUMN

When the horror is allowed to become realistic and nasty, the game ends."

So said the *Daily Sketch* of Hammer's *Draulee*. I believe that, on the contrary, that is the point at which a game begins. One reason audiences, particularly young audiences, watch graphic horror films is to prove they can take it, sometimes to make clear to everyone around them that they will. More and more our knowledge that the effects aren't real is pitted against the efforts of the artists to convince us momentarily that they are—an improvement, I should say, on the simple rejecting in effects technology to be found in, for example, the *Star Wars* series. Surely it's crucial to the enjoyment of the graphic horror film that one always knows the effects are effects when one needs to.

Now, I am led to believe this is not always the case. Teachers tell me that their pupils are convinced the violence is real, and Mary Whitehouse gave out that the final scene of *Snuff* was the final scene of *Snuff* would be all the more offensive if the makers' attempts to convince us that the carnage is real were not so chidishly pathetic, and one might wonder what on earth Mrs. Whitehouse had in mind when she helped the makers spread their cynical publicity—it would be worse than unchivalrous to suggest that a lady of 72 is less than the fount of the wisdom of her years—but I gather from her statements that she may not have seen the film. In an interview in *Video Times*, October 1982, she declares with an unassailable logic worthy of a schizophrenic that since she believes the material which she condemns has the power to corrupt, she will not watch it in case she is corrupted. For be it from her and her kind to allow their convictions to be corrupted by facts. The children who believe that the horrors are real are a different matter, certainly, and a case for education: surely the parents and teachers who are, quite rightly, concerned about their gullibility have the ability to educate, and I hope they can find the patience to do so rather than yet again seize the easiest scapegoat, fiction. For my part, I'm no less offended when Kingsley Amis the insinuates it was (inadvertently) exploits gullibility in his sequel *The Green Man*, or when the perpetrators of *The Amityville Horror* do so, then by *Snuff*, but I believe passionately that criticism is the antidote, not censorship.

Far from wanting to be convinced that what they see in horror films is real, more and more fans want to know exactly how it was done: this is one appeal of *Cinefantastique* and *Fangoria* and of course Ackerman's *Famous Monsters* (magazines, indeed, which parents and teachers could use educationally). I confess I would rather be astonished by the effects than learn how they were achieved—astonishment is another aspect often overlooked by their detractors—and I wonder if the growing sophistication of audience both renders horror films "safe" no longer disturbing, a magic trick, no more and

traps the makers in attempts to top each other rather than explore their themes.

Back in 1970 Leslie Halliwell wrote of horror films "... makers have been busy copping each other by extending the bounds of how much physical shock and horror is possible. (This, of course, does not make for good films.)..." That 'of course' seems to me presumptuous—horror is in the business of going too far, and without the trend we would have (for example) no Cronenberg movies, a loss I'd regard as considerable—but neither can Halliwell's point be simply dismissed. No less a figure than Johnny Craig, one of the masters of the horror comic, admits (in Russ Cochran's superb hardcover reprint of *The Complete Vault of Horror*) regret that the EC comics were forced to become more graphic in order to compete with their imitators. The most disconcerting recent example of the tendency is John Carpenter, who after the impressively restrained *Halloween* felt compelled to insert extra gore into *The Fog* and *Halloween II*, and allowed Rob Bottin's make-up wizardry virtually to take over sections of *The Thing*. To be fair, I found the latter quite awesome, but in terms of craftsmanship and intensity, none of these films comes close to *Halloween* and Carpenter's earlier work.

Sell, I see no reason to be pessimistic about the future of the genre. It's worth noting that George Romero, who can be as graphic as anyone in the field, is quite capable of restraint if the theme requires it (as in *Martin and Season of the Witch*, in some ways his most considerable and disturbing films). Or take David Morrell (whose *First Blood* is far superior to the tepid film, with its inevitable and irrelevant Stallone monologue), who refused to and his novel *Testament* (which lives up to the most terrifying first chapter I have ever read) with a scene of carnage, despite pressure from his publishers, and was absolutely right to resist his ending is altogether more disturbing.

Restraint often, though by no means always, is. Restraint may be the eventual reaction to the recent explosion of special effects, just as Val Lewton's oblique horror films were reactions against the more explicit kind I said at the outset that the game is not over but beginning, but I meant that as a postscript to censorship, not an uncritical endorsement of the trend. The best horror fiction in any form is no more a game than any other fiction: less so, indeed, then some.

Not everyone involved in the field would agree. Richard Davis, who was the first editor of the *Year's Best Horror* anthology series and who now writes and edits for children, used to insist that horror fiction was a game, with rules. I believe this is an attitude people (not necessarily Richard Davis, who I am sure will put us right about this) use to fend off horror, to prevent it from affecting them too deeply (much like the belief some people still hold that *The Exorcist* contained subliminal footage, a belief which presumably helps neutralize the

*Rooney Campbell is a horror author. He abandoned the fantasy field with his first book at age 17 and has delighted audiences ever since with a stream of original and distinctive stories, novels and anthologies, the most recent of which are *The Nameless* (Milton), *Dark Consequences* (Fontana) and *The Green-some Book* (Penguin). Although he has won both the British Fantasy Award and the World Fantasy Award, he is never content with resting on his laurels as Britain's most respected and stylish horror author. Consequently, he also finds time to review horror films for Radio Merseyside, be Guest of Honour at numerous Conventions, act repeatedly as President of the British Fantasy Society and raise a family. His writings on horror films were a seasonal influence on the British fantasy film festival world of the late-80s; we are proud to take him back for a new generation.*

affect the film had on them). If the business of horror is to get through people's defences, and I for one think it is, then perhaps the elaborate realism of some contemporary makeup effects has already been neutralized by the knowledgeability of the audiences: I can't blame Tom Savini for wanting to show us what violence looks like - he has been to Vietnam, I haven't, except in the sense of watching newscasts mixed with fiction or commercials - but isn't there a contradiction implicit in his writing an illustrated book to show how his effects were achieved? As the makeup competitions in *Fangoria* demonstrate, it's a game that more and more can play, and one that seems to me to have less and less to do with reality.

The best horror fiction is not a retreat from reality but an intensification of certain aspects of reality. It is and should be one of the least escapist forms of fiction. 'Isn't there enough horror in the world?' people ask me. Certainly, but then how can they seriously imply that fiction ought not to reflect it, metaphorically or directly? I believe that horror fiction cannot be too frightening or too disturbing, but perhaps - given for example, the commercial success of James Herbert, who seems bent on making the most potentially terrifying themes unflinching - mine is a minority view. Am I wrong?

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sional photography can result in strained eyesight and headaches for some viewers. According to Contner, such problems are the result of the so-called 'point of convergence,' where the two separate images projected for 3-D effect meet.

"Behind or in front of that point, the filmmaker faces the depth of convergence limitation," Contner says. "If you try to force limits, you can go out of convergence and into divergence." What Contner means is that if the director insists on poking something 'out of the frame' in extreme close-up, the background scene will go into divergence—a 'crossed eyes' effect can result. "The solution," he reveals, "is to look for neutral or closer backgrounds, or to use lighting to diminish the background."

Fortunately for *Jaws* 3-D audiences, director Joe Alves wasn't concerned with adding special 3-D effects to his picture. Alves felt that going overboard with 3-D gimmicks would compromise his artistic approach to the subject matter. Even so, Rupert Hitzig maintains "there are about 14 well-placed 3-D effects that don't stop the action and fit within the picture's context. Carefully when the shark breaks through the control room window in slow motion it represents the apex of what we wanted from 3-D. It lets the audience feel what the victims feel."

Due to the nature of some of the 3-D shots, *Jaws* 3-D utilized slow motion cameras. Hitzig adds: "When an object comes off the screen, you must give the human eye and its muscles time to follow into the 3-D effect." Some sequences involving dolphins as well as the shark were filmed in slow motion in order to prolong the effect of 3-D penetration. "With 3-D you can't simply cut to something that's already sticking out into the audience," injects Contner. "We shot some diving scenes at one hundred frames per second [the standard is 24 fps] so the audience can let their eyes slowly converge."

The problems of dimensional photography weren't the only ones encountered during the production of *Jaws* 3-D. With the decision to descend underwater into the shark's domain, one of the first priorities was finding a tank in which underwater footage could be easily shot.

Hitzig recapitulates that search:

"The tank at Pinewood studios was occupied with the James Bond film *Octopussy*. The one in Malta posed technical problems in the Bahamas, where they did *The Deep*, the facility had been allowed to run down. And the tank at MGM was too small for our shark!"

The alternative was to construct a brand new tank from scratch. What eventually evolved is now the largest underwater facility of its kind in the United States. Twenty-six feet deep and 110 feet in diameter, the aquatic sound stage was custom-built from the bottom half of an oil storage drum. It has a solar heating system (the second largest in the world) which keeps over 1,500,000 gallons of water at a temperature of 75



[Above] Dennis Quaid and Buzz Armstrong practicing empathy with a whale. [Center] The new camera system used in *Jaws* 3-D. [Below] Help! anyone seen that shark?

degrees. Set into the tank are five enormous viewing ports, each at a different height, constructed of distortion-free tempered glass.

The only drawback was that, initially nothing could be seen through them. The water was simply too murky!

"It was when we brought in our first so-called experts that we made our first mistake," Hitzig admits. "A firm specializing in filtration systems sold us three high-powered stainless steel pumps which couldn't filter a bathtub! You couldn't see your hand in front of your face!"

"At the eleventh hour there was a

miracle. A company in the area heard about our problem and called to say they had a set of filters we could use free of charge. The sophisticated filters had been a disaster. The simple system worked fine. No one has yet figured out why."

While the tank served as a convenient setting for several key scenes, its real moment of glory came with the destruction of Louis Gossett's underwater control centre.

The script called for the shark to shatter the aquarium window of Gossett's headquarters, destroying computer consoles, video panels, elaborate communications systems as well as actors with the force of a tidal wave. To film the sequence, the rear half of the control room, complete with actors and technicians, was mounted on a steel platform and then hoisted into the air by a giant crane. A second crane lifted a water-filled sluice tank skyward.

The plan called for the water from the first crane to hit the set which would then be plunged by the second crane into the tank. When Louis Gossett arrived on the set and saw the complex apparatus, he was a bit awed. A crew of technicians made a test run.

Two cameramen, wearing aqualungs, were tied to the steel platform, as were a group of electricians who were to simulate the sparking destruction of the console. Stuntmen replaced the actors, safety divers assumed control positions.

The first crane hit the stuntmen with 3,500 gallons of water, on schedule. Crane number two dropped the set into the tank. Then all hell broke loose. "One camera was ripped right off its platform," recalls Hitzig. "A safety diver was knocked out cold. The tank turned into a whirlpool and the platform capsized. Debris was flying everywhere—including our equipment!"

After that major mishap, the sequence was held up until it was tested several more times to everyone's satisfaction. "When it finally came off, the wait was worth it," says Hitzig.

The producer was especially proud of the shark itself, designed for *Jaws* 3-D by Roy Arbogast who had worked on both the previous *Jaws* pictures. Thirty-five feet in length, its hydraulic and electronic systems enable it to suck in air through its gills, roll its eyes in fear, and, in the words of director Alves, "snarl at its victims." Alves, in fact, as production designer on the original *Jaws*, was responsible for the design of the first mechanical shark. Though it did create some problems for Steven Spielberg during production, it also managed to terrify moviegoers quite satisfactorily.

"Now, with *Jaws* 3-D," says Rupert Hitzig, "letting the audience see and feel the terror through the eyes of the shark itself is just one new innovation. We feel we can capture new fears, as well as keep the earlier ones who enjoyed *Jaws* 1 and *Jaws* II, by heightening the audience's reaction to what is in reality a universal fear."

And, being a Universal release, *Jaws* 3-D is undoubtedly just that

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BRIDES of DRACULA

PETER CUSHING

YVONNE MONLAUR · FREDA JACKSON · MARTITA HUNT

REGIE: TERENCE FISHER

DAVID PEEL

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